The Nelson-Atkins Museum of Art

A Handbook of the Collection

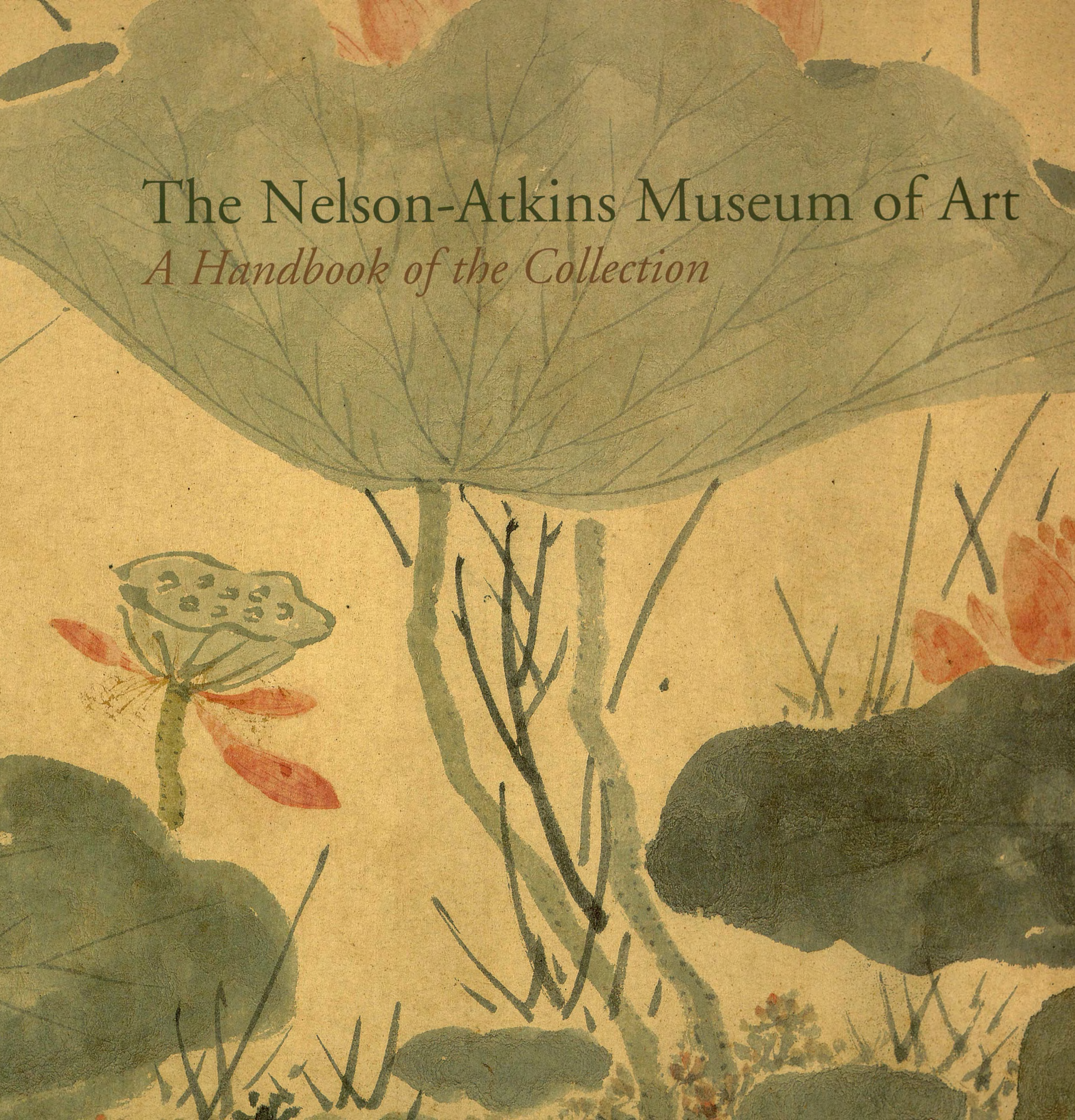
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A Handbook of the Collection

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art

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Foreword

I view this seventh edition of the *Handbook of the Collection* as a witness in time to the artistic appetites and intellectual confidence of those who have built a very special institution in fewer than three generations. It reflects strong traditions and clear values grounded in the preeminence of artistic achievement and high standards. As our seventy-fifth anniversary at The Nelson-Atkins Museum of Art approaches, it is abundantly clear that we have arrived at a good place.

For some, this handbook is a synoptic guide in support of a visit, later to be mined as a reference source or to serve simply as a souvenir. For many, the principal purpose of the volume is to characterize the scope of the Museum's collection, which cannot be comprehended in a single visit. Perhaps most important, this publication highlights the growth of the collections in quantity and in scope. Quantitative measures, while significant, must be factored by standards of artistic achievement and invention. We believe in the power of art and humankind's many visual languages.

As I take stock of the growth and refinement of the collections, I am convinced that the trust of those who have so generously supported this institution is our most precious asset. Every work of art seen on these pages or enjoyed within the galleries is the gift of someone who shared these values.

This generosity, through the agency of the Nelson-Atkins, has transformed an entire city and its surrounds. One example of unparalleled giving comes from the Hall Family Foundation, Hallmark Cards, Inc., and members of the Hall family. Through their recent gift of the Hallmark Photography Collection, Kansas City and the Nelson-Atkins have in a single stroke of generosity become a major center for photography. This milestone was preceded by a similarly transformative gift of eighty-six modern and contemporary sculptures, including fifty-seven by the English modern master Henry Moore and seven by the pivotal Japanese-American sculptor Isamu Noguchi.

I must also call attention to the W. T. Kemper Foundation—Commerce Bank, Trustee, for its sustained, decade-long program on behalf of modern and contemporary art. Not new, but now dramatically expanded is the Museum's representation of American Indian works of art, thanks in good measure to an inspiring bequest from Donald Jones and the commitment of Morton and Estelle Sosland of key works from their personal collection. The acquisition of several superb gems of American painting supported by Sarah and Landon Rowland has brought needed critical mass to the Museum's coverage of the art of our own country.

This volume was conceived in one technological era but produced in the grip of another. As Deborah Emont Scott, chief curator, took up responsibility for directing the project, she could hardly have foreseen the struggle to be found in the sweeping conversion to digital technology. A passing glance at a few pages will reveal that Ms. Scott and project manager and editor Marjorie Alexander were not to be denied the standards they set at the outset. Lou Meluso and the Museum's Imaging Services Department proved undaunted in dealing with the photographing of many of the works of art, transported to them by the Museum's preparators under the able leadership of Paul Churchill and Mark Milani. Throughout the press of relentless schedules, Elisabeth Batchelor, director of conservation and collections management, orchestrated organizational issues with exceptional finesse. Bruce Campbell has designed major publications for the Museum for twenty years. Elegance and a graceful give-and-take between open and closed spaces mark this latest effort.

This is a beautiful book, produced by people who value exacting standards. I am profoundly grateful to each of them.

Marc F. Wilson
Menefee D. and Mary Louise Blackwell Director/CEO

Acknowledgments

The creation of this *Handbook of the Collection* has drawn on the talents and dedication of many people working collaboratively. Research and photography for more than thirteen hundred works of art have been assembled, reflecting the scholarship of the curators, as well as the skills of the photographers, registrars, conservators, preparators, and others. With gratitude and appreciation, I thank each member of the team.

The vision and knowledge of Marc F. Wilson, Menefee D. and Mary Louise Blackwell Director/CEO have informed every aspect of the publication. His leadership in developing the book has been invaluable.

The expertise of the Museum's curators—past and present—provided the essential foundation upon which this Handbook is based. On this occasion, I wish to recognize the contributions of all who have served in this capacity, including those listed below who currently oversee the collections:

Robert Cohon, curator, Art of the Ancient World; Margaret C. Conrads, Samuel Sosland Curator of American Art; Keith F. Davis, curator of Photography; Catherine Futter, Helen Jane and R. Hugh "Pat" Uhlmann Curator of Decorative Arts; Ian Kennedy, Louis L. and Adelaide C. Ward Curator of European Painting and Sculpture; Jan Schall, Sanders Sosland Curator of Modern and Contemporary Art; Gaylord Torrence, Fred and Virginia Merrill Curator of American Indian Art; Leesa Fanning, associate curator of Modern and Contemporary Art; Randall Griffey, associate curator of American Art; Simon Kelly, associate curator of European Painting and Sculpture; Jane Aspinwall, assistant curator of Photography; Ling-en Lu, assistant curator of Early Chinese Art; Elizabeth Williams, assistant curator of Decorative Arts; and Lauren Lessing, curatorial assistant, American Art.

Also, I would like to recognize the many contributions of the late curator George L. McKenna during his tenure of fifty years with the Museum.

The curatorial department assistants provided important support, and I thank each one of them: Jennifer Byers, Lissa Cramer, Karin Jones, Emily Kenagy, Stephanie Knappe, MacKenzie Mallon, Helen Meyer, Elly Miles, Ann Morgenthaler, Jennifer Nauss, Chelsea Schlievert, Dorie Shellenbergar, and Mona Vassos.

Individuals from outside the Nelson-Atkins became valuable coworkers on the project. Stanislaw Czuma, curator emeritus of South Asian art at the Cleveland Museum of Art, provided expertise in caption and map development. Suzanne Gott, assistant professor, Department of Critical Studies, at the University of British Columbia-Okanagan Kelowna, British Columbia, Canada, and consulting curator for African art at the Nelson-Atkins since 2006, researched objects in the collection, reviewed and updated caption data, and supported the development of the map of Africa. Through their research on the Medieval collection, Holger Klein and Marilyn Stokstad informed caption information for the book. Sherry L. Smith prepared the *Index of Artists.* Anandaroop Roy created the maps for the publication. My thanks go to each of them.

Michael Churchman, former director of development and unofficial Museum historian, provided a critique in planning the book's introduction. Jeffrey Weidman, senior librarian, Public Services and Collection Development; Roberta Wagener, assistant, Public Services; and Holly Wright, assistant, Archives, provided support in myriad ways throughout the project, from researching to formatting to locating archival images for the book's introduction. I thank them all for their generous help.

Evidence of the Imaging Services department's accomplishment—more than thirteen hundred photographs—can be seen in the pages to follow. I thank Lou Meluso, manager of Imaging Services, for his dedication and his commitment to quality; photographers Jamison Miller, John Lamberton, and Edward C. Robison III; Lori Byers, former coordinator of Imaging Services and Mona Vassos, current coordinator; and Stacey Sherman, senior coordinator, Rights and Reproductions. Elisabeth Batchelor, director of conservation and collection management, contributed significantly to the effort through her oversight of the imaging services, registration, conservation, and preparation departments.

Elly Miles, manager of the Museum Store, provided editorial support, and, as in all she does, was a master at the myriad tasks required for this effort. Thanks go to Toni Wood, manager of marketing and communications; Mary Ellen Young, long-time supplier of editorial support for the Museum; Penelope LaRocque, proofreader; Briane Lawler, my former assistant and now assistant to the director/CEO; Colleen Naylor, former assistant to the director/CEO; and Mendel Martin, my new assistant. Each stepped in at many points with their support. I am grateful to them all.

Ann Erbacher, chief registrar, ensured the accuracy of credit lines; Christine Droll, administrator, Collections Database, provided important and ongoing support with caption development; Angie Bell-Morris, associate registrar, facilitated ongoing requests for data and statistical information; Paul Benson, associate conservator of objects, provided expertise in media identification; preparators Jeremie Hoffmann and John Laney ensured the safety of works delivered to the photography studio.

Thank you to Karen L. Christiansen, Chief Operating Officer, who provided oversight of the project's finances and support for the fundraising effort; Ann Friedman, manager of Grants and Foundations, who prepared the National Endowment for the Arts grant proposal; Barbara Head, manager of Major Gifts, assisted by longtime Museum supporter Ann Baum, who raised the leadership gifts from a group of remarkable donors; and to John Davis, accounting specialist, Disbursements, who ensured that project finances were in order.

Michele Boeckholt, manager of Graphic Design, brought her sensibilities to design review. Kristyn Kuehn, design division coordinator, and Kaitlyn Stout, design traffic coordinator, prepared beautiful mock-ups that helped us at a number of stages to evaluate our efforts. I am grateful to them for their willing assistance.

My great thanks to project manager and editor Marjorie Alexander for her commitment to the quality of the book and her collaboration on every aspect of its development. For his *joie de vivre* and beautiful publication design, I thank Bruce Campbell. I also thank Ed Marquand of Marquand Books and his staff—Larissa Berry, Sara Billups, Sarah Kuck, Maggie Lee, and Marie Weiler—as well as Gary Hawkey and everyone at iocolor, for their fine work on the Museum's behalf.

Throughout its seventy-five year history, the Nelson-Atkins has been fortunate in its friends. The tradition of generosity continues today, and I'm deeply grateful to the benefactors who made the book possible: Mr. and Mrs. Thornton Cooke II; Molly McGee, in honor of Frank and Margaret McGee; Mr. and Mrs. Barton J. Cohen and the Arvin Gottlieb Charitable Foundation; Mr. and Mrs. Charles N. Seidlitz Jr.; Cliff C. Jones; Estelle and Morton Sosland; the Chisholm Family, in honor of Donald H. Chisholm; Mr. and Mrs. Kenneth V. Butler; and Elizabeth Shouse. Additional support for the project was provided by the National Endowment for the Arts and the Nelson Gallery Foundation.

Deborah Emont Scott
Chief Curator

The Collection of The Nelson-Atkins Museum of Art

When the Trustees of the Nelson-Atkins began collecting in 1930, crates containing objects for the yet-to-open museum arrived in Kansas City from around the world almost daily. In 1933 alone, the Trustees acquired more than fifteen hundred works, among them a number of the institution's most beloved treasures. So great was the accomplishment that the radio stations WDAF and NBC covered the Museum's December 1933 dedication ceremony and broadcast it "to the world." In 2008, with the addition of the newly opened Bloch Building, designed by Steven Holl Architects, the collections of The Nelson-Atkins Museum of Art, now numbering more than thirty-five thousand objects, are again attracting international attention.

Unlike the founders of most other art museums, William Rockhill Nelson and Mary Atkins were not themselves collectors, but the collection and the building that houses it took form through their combined civic-minded vision and generosity.

Nelson, a prominent Kansas City newspaper publisher and philanthropist, returned from an 1896 trip to Europe convinced that a cultured city needed an art collection in addition to paved roads, a parks and boulevard system, and planned residential areas. In his will, he stipulated that the income from his trust, after the deaths of his wife and daughter, be used to purchase "works or reproductions of works of fine arts which will contribute to the delectation and enjoyment of the public generally."

At her death in 1911, Mary McAfee Atkins, a retired teacher and the widow of James Atkins, left a sizable sum to the city for an art museum building—a home for the art purchased with the funds from William Rockhill Nelson and his family. In a model act of collaboration, the Trustees of Mary Atkins's estate combined her assets with the funds bequeathed by Ida Houston Nelson, William Rockhill Nelson's widow; his only child, Laura Nelson Kirkwood; her husband, Irwin R. Kirkwood; and Frank Rozzelle, the family's attorney.

The first Trustees of the Museum, J.C. Nichols, Herbert V. Jones, and William Volker, began collecting for it in 1930. Appointed by the presidents of the state universities of Missouri, Kansas, and Oklahoma, according to William Rockhill Nelson's wishes, the Trustees were inexperienced in selecting works of art. Yet, against the backdrop of the Great Depression, they began acquiring objects, and broke ground for an art museum on an imposing hillside at Forty-fifth Street and Rockhill Road in Kansas City, the former site of the Nelson family home. The museum building was to be a magnificent neoclassical structure of Indiana limestone surrounded by acres of lawn.

The Trustees hired three advisers to search the world for and purchase art: Harold Woodbury Parsons, Langdon Warner, and Laurence Sickman.

Parsons, also a consultant for the Cleveland Museum of Art, proved valuable in this role. Described by Thomas Hoving, former director of the Metropolitan Museum of Art, as "courtly, soft-spoken, witty—and charmingly dishonest," Parsons encouraged the Trustees to buy original works of art, especially European paintings and objects of decorative arts. Among the paintings purchased in 1932 was *Olive Orchard* by Vincent van Gogh. Parsons also urged the collection of objects noteworthy for aesthetic achievement rather than archaeological importance, and he convinced the Trustees to acquire nothing unless he or another trusted expert first evaluated the work. A collector and dealer of discerning taste, he did not want to be associated with an inferior collection, lest others think he was responsible.





Mary McAfee Atkins (1836–1911)

William Rockhill Nelson (1841–1915)





Langdon Warner, adviser, Asian art

Harold Woodbury Parsons, first adviser, Kansas City, 1933

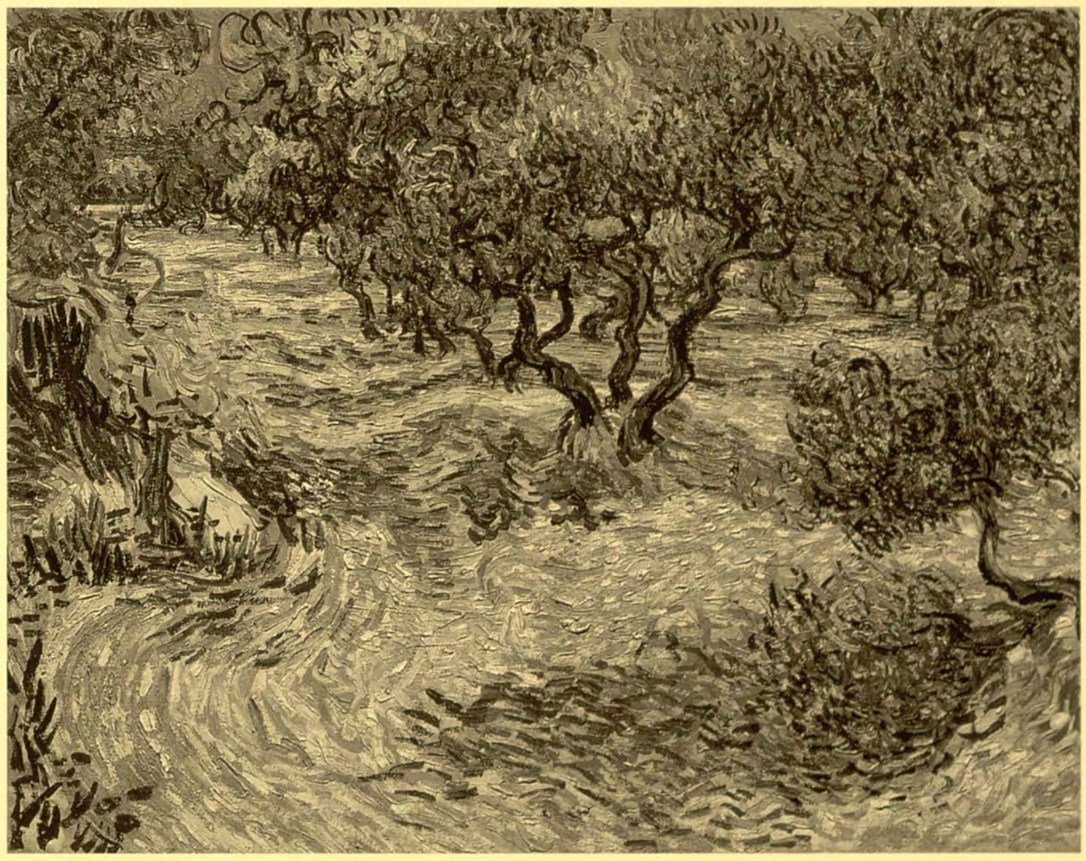
Langdon Warner, the second adviser, had been, like Parsons, a consultant to the Cleveland Museum and at the time was a Field fellow in Chinese art at Harvard's Fogg Museum. Soon after setting off for China in 1931 in search of objects for the Nelson-Atkins, Warner recruited his former student Laurence Sickman, then on a Harvard fellowship in Beijing, to assist him. Together, Warner and Sickman, gaining access to the imperial collection of paintings, acquired several works from Emperor Puyi's holdings, including the Ming dynasty masterpiece *Life Cycle of the Lotus* by Chen Shun.

When Warner returned from China in August 1931, he left Sickman on his own to pursue acquisitions. Sickman sent his recommendations with photographs to Warner, who reviewed and forwarded them to the Trustees for their approval. In 1933 when Langdon Warner concluded his formal relationship with the Museum, the Trustees authorized Sickman to carry out their vision of acquiring works of art representing the entire range of Chinese civilization, a pivotal moment for the institution's future.

Considerable funds, serendipity, acumen, and a connoisseur's eye allowed the young Sickman to acquire extraordinary objects during his years in China. One night in China in 1933, he was awakened by a palace runner knocking at his door. The man refused to identify himself or his master, who was in need of cash, in silver, on the spot. The runner had come to offer Sickman an incomparable Northern Song Dynasty handscroll created nine hundred years earlier by Xu Daoning, *Fisherman's Evening Song*. Sickman, at the age of twenty-seven, in his nightshirt, negotiated the deal and purchased for the Nelson-Atkins what current Museum director Marc F. Wilson calls "one of the greatest artistic treasures of all mankind."

The Chinese collection Laurence Sickman formed during his early years in China—ceramics, sculpture, painting, and decorative arts—is among the most important outside China and has earned the Nelson-Atkins worldwide renown. When Sickman returned to the United States in late 1935, after completing his Harvard fellowship, he came to Kansas City and assumed the newly created position of curator of Oriental art.

By 1941, the Chinese collection had increased so dramatically that Sickman convinced the Trustees to open another gallery of Chinese art. This gallery would exhibit, among other works, the painstakingly restored *Offering Procession of the Donor with Her Court* (386–534 C.E.)

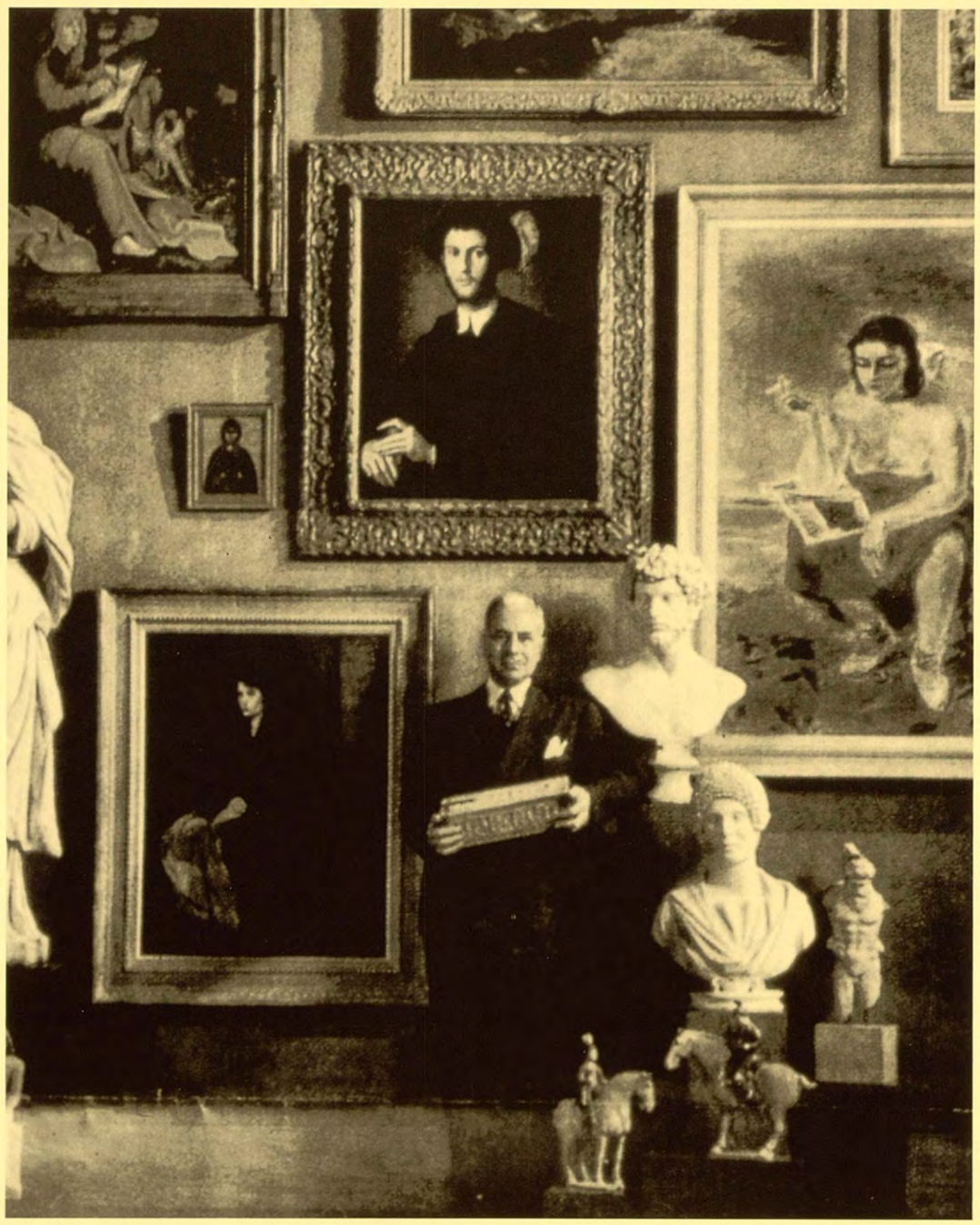


Olive Orchard by Vincent van Gogh (1898), purchased through The Nelson Trust, 1932

from the famed Longmen caves. In 1933, on a second trip to the caves to view this masterpiece of Chinese relief sculpture, Sickman found it damaged, with pieces hacked away. He searched the Beijing art market and across the continents for the fragments, bringing them to Kansas City. For two years, Sickman worked, piece by piece, in a sandbox he had fashioned, using rubbings he had made in 1931 when he first saw the sculpture intact, to reassemble the carving.

Eighteen years after first returning to Kansas City, Laurence Sickman became the Museum's second director. He held this position for nearly a quarter-century.

Remarkably, only four directors have led the Museum during its seventy-five-year history—the last three from within the institution's ranks. This pattern of long-standing service is also evident in trustee and curatorial positions, creating a notable continuity of leadership in collection development.



Paul Gardner, director, 1933–1953, with recent acquisitions, *Life* magazine, July 31, 1950

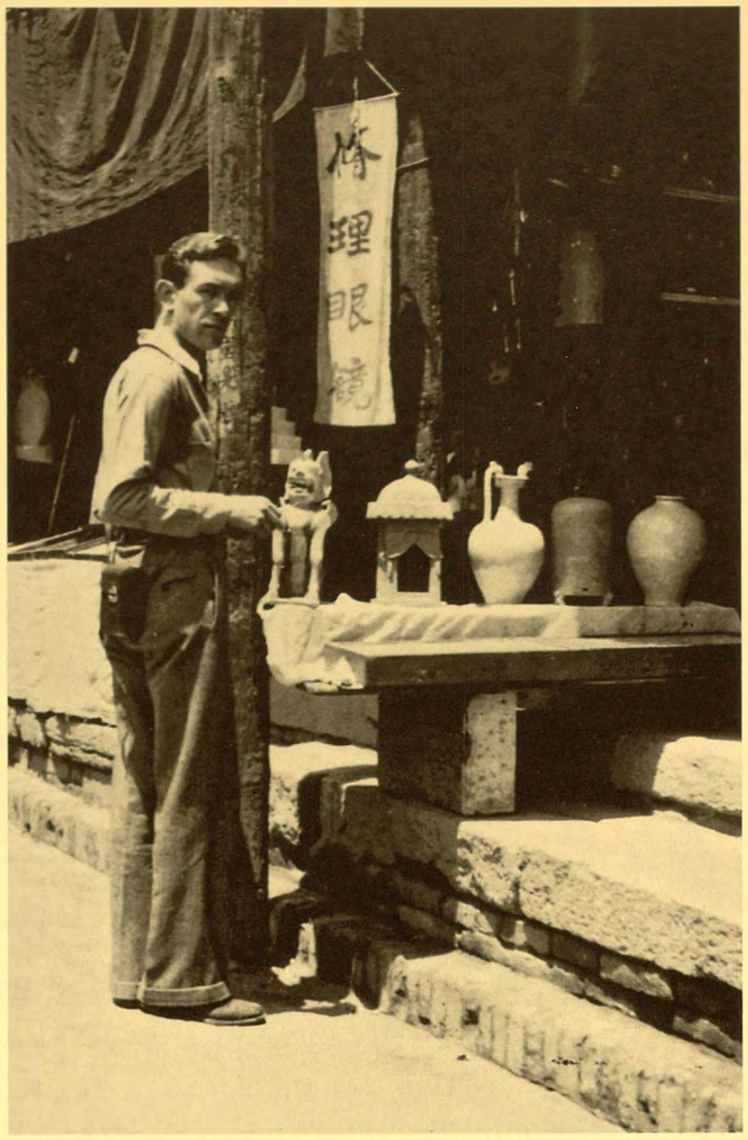
Paul Gardner served as the first director, from 1933 to 1953. Assistant to the Nelson Trust from 1932 to 1933, he literally set the stage. Gardner, a World War I veteran who had traveled in France, Spain, and North Africa, danced with Pavlova's ballet company under the name Paul Tchernikoff. Holding degrees in architecture, art, and history, and having written a Harvard dissertation on the history of European museums, he was especially well-equipped to design the Museum's initial installations and to ensure that the art was shown to its best advantage. He advised the Trustees and architects on the aesthetics of the gallery spaces in the original building and established a logic and a standard of excellence for the presentation of the works of art.

Gardner brought order to the treasures purchased during the 1930s and 1940s, all the while encouraging new acquisitions. Collecting during his tenure, led by Sickman and Harold Woodbury Parsons, continued to be inspired. Lorenzo di Credi's *Madonna and Child with the Infant Saint John the Baptist* was added to the European collection, and the first foray into the nineteenth century was made with acquisitions of Manet's *Portrait of Lise Campineanu* and Gauguin's work, *Faaturuma (Melancholic)*. The Asian collection was further strengthened with acquisitions such as *Guanyin of the Southern Sea (Nanhai Guanyin)* from the Liao Dynasty—the best-preserved and most important example of its type in Chinese Buddhist sculpture—and the striking *Flower Vase with Dragon Motif* from the Northern Song Dynasty.

Troubled by the terms of William Rockhill Nelson's Trust, which restricted purchases to works only by artists who had been dead for at least thirty years, Gardner encouraged a group of supporters to help acquire the art of their time. Members of the new Friends of Art pooled their funds and purchased important contemporary works for the Museum, including an early gift of *Juggler* by Walt Kuhn. Continuing this practice until 1983, when new Nelson Gallery Foundation bylaws made institutional purchases of modern and contemporary art possible, the Friends of Art enhanced the collection with their many important gifts.

Gardner remained the director until 1953 and upon his retirement, he thoughtfully wrote the following to the Trustees:

> *I think it is most important to bear in mind that for the most part during the past twenty years we have been opportunists on our collecting and have never made a set policy of allocating certain percentages to certain departments, but have been interested in what has turned up on the market. It seems to me that with the increasing rarity of great objects which the Gallery now only needs, this idea will have to be continued.*



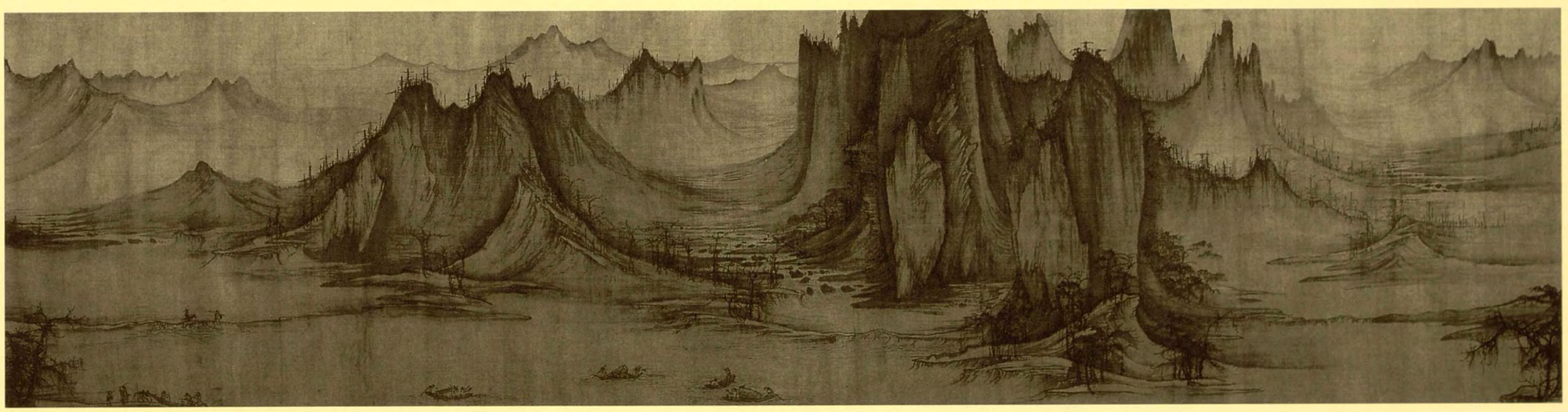
Laurence Sickman, director, 1953–1977, in Luoyang, China, examining ancient Chinese ceramics, 1932

Laurence Sickman logically succeeded Gardner in the director's role, remaining curator of Asian art during the twenty-four years of his directorship. Moving outside the accepted canon, Sickman boldly collected Chinese furniture, cricket paraphernalia, and painted books, and he acquired Ming and Qing paintings before they became desirable. During this period, Sickman also acquired the beautifully engraved eighth-century silver bowl considered the most important piece of Chinese silver extant from the Tang dynasty.

To bring balance to the rich collection of Chinese art that he had formed in his early years in Beijing, Sickman recommended that the Trustees develop the collections of European and other non-Asian art. They responded by hiring Patrick J. Kelleher in 1954 for his expertise in European art, and upon his departure in 1959, by hiring Ralph Tracy (Ted) Coe as curator of painting and sculpture. During Sickman's directorship, the Museum acquired Old Master paintings including a centerpiece of the European collection, the Petrus Christus *Virgin and Child in a Domestic Interior.*

In 1970, Laurence Sickman made another pivotal appointment, not unlike his own decades earlier, when he hired Marc F. Wilson, a graduate of Yale in Chinese studies and Asian art history and a Ford Foundation fellow at the Nelson-Atkins, with experience at the National Palace Museum in Taipei, as associate curator of Chinese art. Among the important Chinese paintings purchased in the following years and reflecting Wilson's expertise were *Traveling Among Streams and Mountains*, a Jin Dynasty handscroll by Taigu Yimin; *Gazing at a Waterfall*, a Southern Song Dynasty album leaf painted with ink and color on silk; *Nine Horses*, an outstanding Yuan Dynasty handscroll by Ren Renfa; three Qing Dynasty works—*The Peach Blossom Spring*; *A Pine Branch*, from the album *Finger Paintings of Assorted Subjects* by Gao Qipei; and a hanging scroll by Luo Ping, *Hanshan and Shide.*

Laurence Sickman retired in 1977 after forty-six years of service. He continued as director emeritus and adviser until his death in 1988. After eighteen years as the Museum's curator of painting and sculpture, Ted Coe was appointed director. During his tenure, 1977 to 1982, Coe enthusiastically cultivated collectors in the community through his passion for art and his knowledge of the art market, as well as his leadership of the Friends of Art. His most important



Fisherman's Evening Song (section) by Xu Daoning (c. 1049), collected by Laurence Sickman and purchased through The Nelson Trust, 1933

acquisitions were Impressionist paintings including works by Monet, Cassatt, Degas, and Pissarro.

In August 1977, soon after Coe became the director, an anonymous donor contacted him and Sickman telling them that a check for one million dollars to purchase paintings such as "that Paris view Mrs. Spencer bought for you" (referring to Monet's *Boulevard des Capucines*, acquired in 1972 with funds from the Kenneth A. and Helen F. Spencer Foundation) would be delivered to the Museum by the donor's attorney. Three additional one-million-dollar checks followed over the next few years, one for the endowment and two for the purchase of paintings—each check delivered by the anonymous donor's attorney. Then, one Monday, while the Museum was closed, the donor drove up in a white Cadillac, handed Sickman a final million-dollar check, and told him to spend it as he saw fit.

Within two years of the anonymous donor's gift, there arrived in Kansas City Paul Gauguin's *Landscape*, followed by Mary Cassatt's *At the Theater*, Paul Signac's *Les Andelys, Château Gaillard*, and Degas' pastel *Little Milliners*. The donor's generosity also allowed the Museum to add Old Master treasures including Chardin's *Still Life with Cat and Fish* and Giovanni Paolo Panini's *View of the Piazza del Popolo, Rome*.

In 1982, Marc F. Wilson was named the Museum's fourth director. Like Laurence Sickman before him, Wilson came to the Nelson-Atkins as a young man and as a scholar of Chinese art who made a singular contribution to the development of the collection. Today,



Ralph Tracey (Ted) Coe, director, 1977–1982

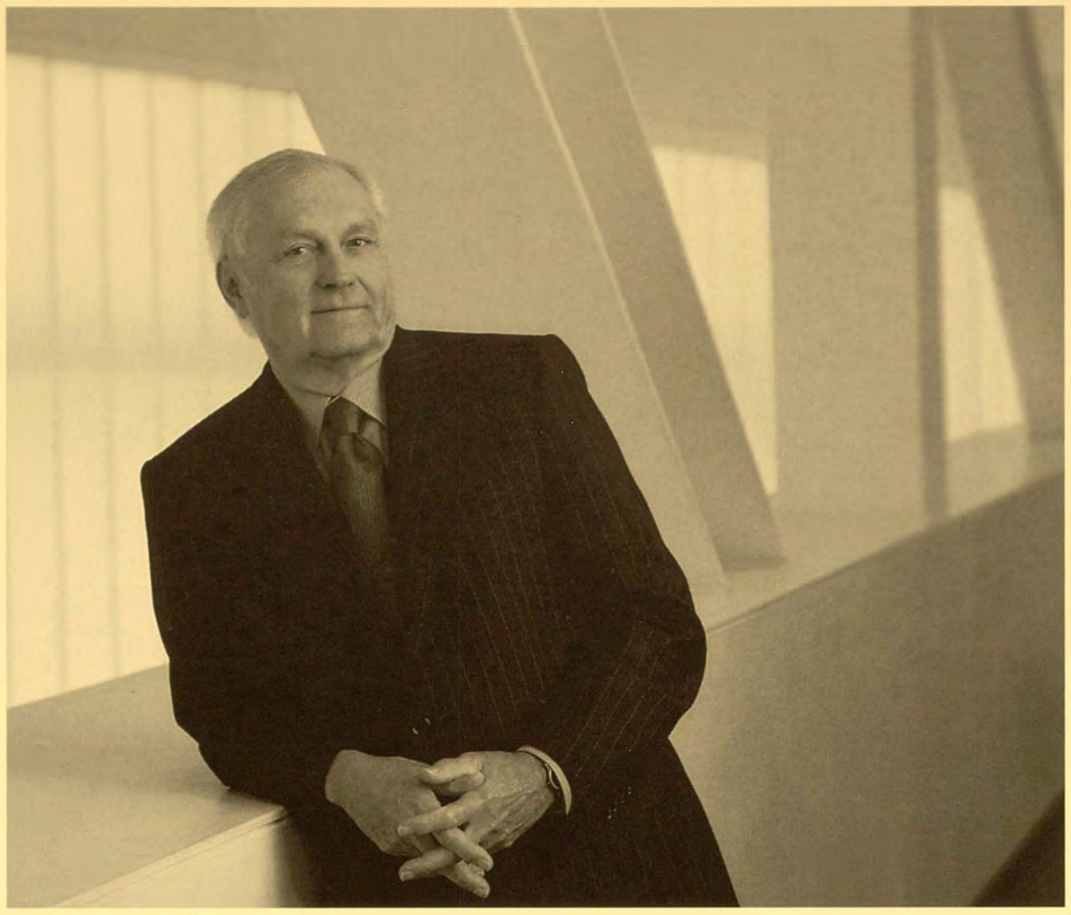


Little Milliners by Hilaire-Germain-Edgar Degas (dated 1882), acquired through the generosity of an anonymous donor, 1979

Wilson—again like Sickman—has served as director for a third of the institution's seventy-five-year history. With an ambitious vision and through opportunity, good fortune, exceptional patronage, and deft leadership—and in partnership with the Museum's expanded curatorial staff—Wilson has positioned the institution for the twenty-first century, reshaping, refining, and enhancing the collection assembled over the first fifty years.

Modern and contemporary art now has a dynamic presence inside and outside the Museum. The Hall Family Foundation's extraordinary philanthropy over the past two decades is reflected in the Kansas City Sculpture Park, a twenty-two-acre open-air gallery on the Museum's spacious lawn; in the new Bloch Building's tranquil Noguchi Court, dedicated to the art of sculptor Isamu Noguchi; and in Walter De Maria's elegant and austere gilt bronze and stainless steel reflecting pool with neon-illuminated skylights, *One Sun/34 Moons*—the heart of the Museum's J.C. Nichols Plaza.

Additionally, through the Kemper Initiative for Contemporary Art, 1999 to 2009, generously funded by the William T. Kemper Foundation—Commerce Bank, Trustee, more than thirty new contemporary works by artists including Anish Kapoor, Elizabeth Murray, Kerry James Marshall, and Alexander Ross have entered the permanent collection. Symbolized by Kansas City's iconic *Shuttlecocks* (1994) by Claes Oldenburg and Coosje van Bruggen, a gift of the Sosland family, a rich display of modern and contemporary art has been assembled in Kansas City.



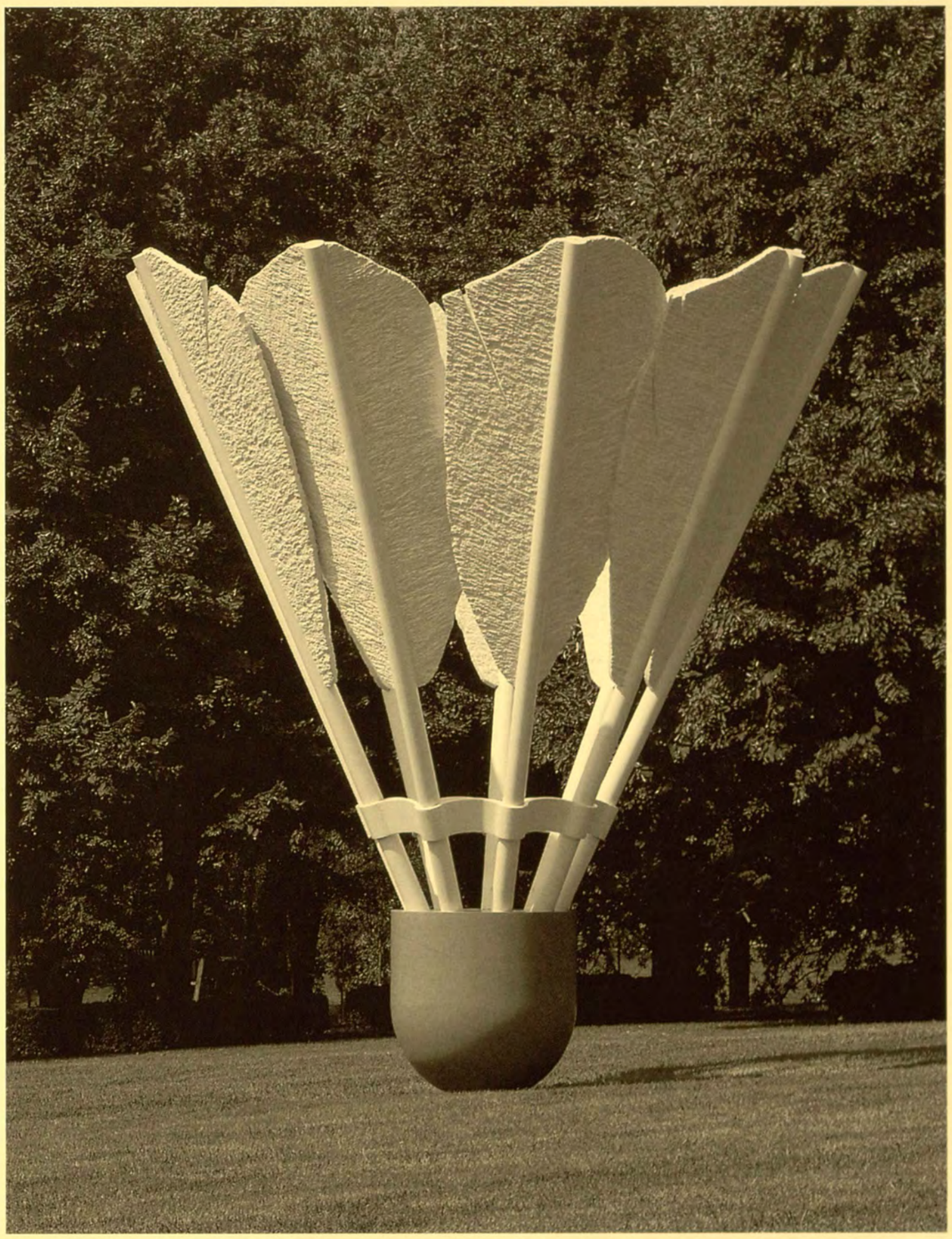
Marc F. Wilson, director, 1982–present, Bloch Building, 2008

Since the turn of the twenty-first century, new departments of photography and of North American Indian art have been established, and the two collections have been transformed. In 2001, with generous funding from Fred and Virginia Merrill for an endowed curatorship, as well as a bequest by Donald D. Jones, the Museum began to expand its holdings in North American Indian art. Over the next seven years, it acquired eighty-five objects, including numbers of recognized masterworks, moving the Nelson-Atkins to the forefront of America's general art museums collecting in this field.

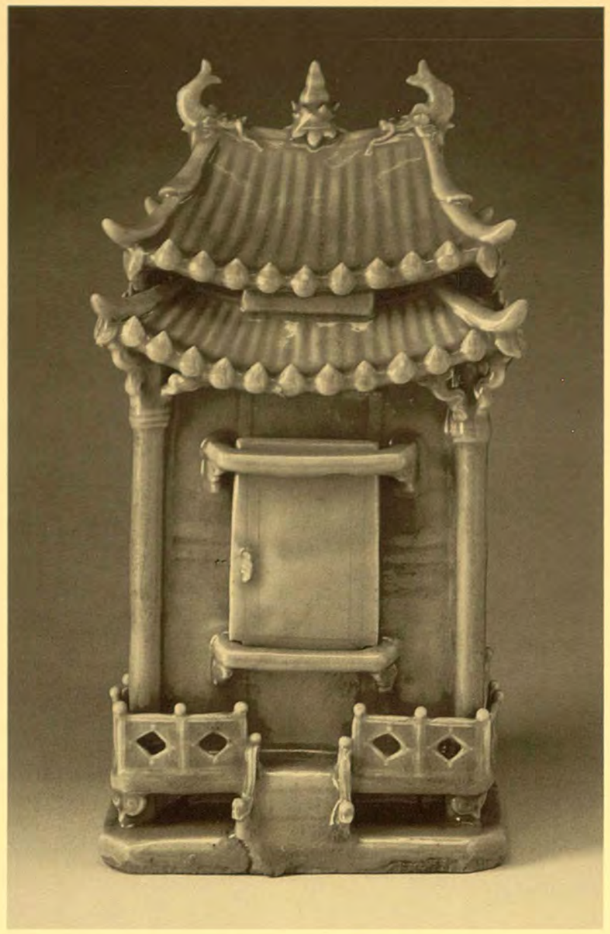
In early 2006, the Museum acquired the Hallmark Photography Collection, a gift-purchase made possible by the munificence of Hallmark Cards, Inc., and the Greater Kansas City Community Foundation. The sixty-five-hundred-piece collection, offering a panoramic vision of American photography from daguerreotypes to the present, elevated the Nelson-Atkins collection to one of the finest in the world. The frontispieces of the North American Indian and photography sections of this book—a mid-nineteenth-century Arikara shield and William A. Fraser's late-nineteenth-century photograph *A Wet Night, Columbus Circle*—represent the quality inherent in the two collections.

In the past quarter-century, more than forty African objects have been acquired through direction of income from the George H. and Elizabeth O. Davis Fund. The collection today, including a majestic beaded throne from Cameroon and a female mask from the Democratic Republic of the Congo, demonstrates the richness and aesthetic diversity of African art and the fundamental importance of art in African social life.

Through the generous philanthropy of the Enid and Crosby Kemper Foundation and of Sarah and Landon Rowland through The Ever Glades Fund, American masterworks from the nineteenth and twentieth centuries have been acquired. Included in the Kempers' gifts since 1982 are Thomas Eakins' *Monsignor James P. Turner* and John Singer Sargent's *Portrait of Mrs. Cecil Wade*. In 2002, Fitz Henry Lane's *"Starlight" in Harbor* was purchased through The Ever Glades Fund, and in 2004 Thomas Cole's *The Mill, Sunset*.



Shuttlecocks (one of four), by Claes Oldenburg and Coosje van Bruggen (1994), acquired through the generosity of the Sosland Family



Architectural Reliquary for Cinerary Remains (Southern Song Dynasty, 1127–1279), acquired through the Mr. and Mrs. Henry Nottberg III Fund and the Hall Family Foundation Endowment for the Oriental Department, 2001

More than thirty European paintings and a score of prints have also entered the collection over the past twenty-five years. Among these are *The Martyrdom of Saint Sebastian* by Joachim Anthonisz. Wtewael; *Portrait of Marie-Gabrielle de Gramont, Duchesse de Caderousse* by Elisabeth-Louise Vigée Le Brun; *Portrait of Richard Gallo* by Gustave Caillebotte; and Gaetano Gandolfi's *Assumption of the Virgin with Old Testament Figures*, acquired through the generosity of Mr. and Mrs. Louis Larrick Ward. A 1983 acquisition, *Martyrdom of Saint Lucy*, by Jacques Bellange, is a highlight of the print collection.

In the decorative arts, a focus on eighteenth-century German and French porcelains has resulted in the acquisition of several important objects, including the Sèvres *Tea Set* and the monumental *Coupe de Rivoli (Footed Bowl)*, also by the Sèvres factory. In 1999 the Procter and Gamble Company donated silver coffee equipage originally collected by Kansas City native Joseph S. Atha, founder of the Folgers Coffee Company, including the chinoiserie *Epergne* by Thomas Pitts. Among works purchased for the Museum in 2005 and 2006 are a pair of candelabra by Vinzenz Mayer's Söhne Manufactory of Vienna, *London Papardelle* by Israeli-born Ron Arad, and a tea service from America's Gorham Manufacturing Company.

Collecting of the arts of Asia, although slowed considerably since the Sickman years, has yielded special treasures, particularly in Chinese art: two carved bronze finials from the early third century B.C.E., a painted Neolithic earthenware pot of the Machang type, and a dragon finial from the Tang Dynasty. Another rare and beautiful treasure, *Architectural Reliquary for Cinerary Remains*, was added to the collection in 2001. Representing a repository, or keep, for the bones of the Buddhist faithful, the celadon porcelain model from the Southern Song Dynasty is replete with symbolic curling clouds at the tops of four pillars.

Many of the works of art pictured throughout this book lead back to William Rockhill Nelson's vision and generosity. Increasingly over the years, woven into the texture of the collection, have appeared other examples of extraordinary philanthropy. The great gifts have always come through a belief in the Museum's fundamental goals. From the beginning to the most recent purchases, the Trustees past and present have observed and built on the founding Trustees' mandate for the Nelson-Atkins—to acquire original works of art from all time periods and all civilizations, with quality being the defining objective.

In 2007, the Museum community—Trustees, members, friends from near and far, and staff—mirrored the vision of its founders with their financial support for the spectacular new Bloch Building. Named in honor of Marion and Henry Bloch, longtime friends and benefactors of the Nelson-Atkins, the beautiful new structure increases exhibition space for the collection by nearly 45 percent.

Around the cornice of the original limestone Nelson-Atkins building, now juxtaposed with the glass of the new Bloch Building, is carved a frieze of quotations. In 2008, as in 1933, the Nelson-Atkins Museum of Art is dedicated to these ideals, expressed by Plotinus in the third century C.E.

> *Art deals with things forever incapable of definition and that belong to love, beauty, joy and worship, the shapes, powers, and glory of which are ever building and rebuilding in each man's soul and in the soul of the whole world.*

The Nelson-Atkins Museum of Art

A Handbook of the Collection



I

Ancient

When the founding Trustees began collecting art for the Museum in 1930, they acquired the best examples from the great ancient Mediterranean and Near Eastern civilizations. Extraordinary antiquities were obtained throughout the Great Depression. After World War II, collecting resumed and continued into the early 1950s. In the decades following, other select objects were acquired.

The Museum now has more than one hundred premier antiquities dating from the fourth millennium B.C.E. to the fifth century C.E., from the Near East and Egypt and from the Greek, Etruscan, and Roman worlds. The collection's strength lies in its stone sculpture, but other highlights include choice bronzes, beautifully preserved paintings, and jewelry.

Early on, the Museum helped finance Near Eastern excavations together with the Louvre and the University of Pennsylvania. The then newly discovered late third millennium B.C.E. Mesopotamian *Foundation Figure*, from Telloh in Iraq, was among the first objects registered in the collection. Works were also obtained from Sumeria, Assyria, and Persia. The sumptuous relief *Winged Genie Fertilizing a Date Tree* originally helped line the palace walls of the great Assyrian king Ashurnasirpal II at Nimrud (see detail opposite). Excavated by the distinguished English archaeologist Sir Austen Henry Layard in the 1850s, the relief came on camelback through Syria and by steamboat up the Mississippi to a library in Saint Louis. The Museum acquired the masterpiece in 1940. Complementing the relief is *Capital in the Shape of a Bull*, a fragmentary yet powerful limestone sculpture also from a palatial setting, the audience hall of King Darius I in Persepolis.

Egyptian art from the age of the pyramids to the beginnings of Christianity forms the largest part of the holdings. The royal *Head of Sesostris III* is one of the finest Egyptian portraits in the United States. The perfectly preserved wooden *Statue of Metjetji*, complete with vibrant pigment and startling eyes of white alabaster and gleaming black obsidian, was meant to serve as an abode for Metjetji's *ka*, his vital life force, for eternity.

The Archaic sculpture *Head of a Youth* ranks among the treasures of the Greek collection. On the Classical marble *Grave Marker* (early fourth century B.C.E.), the deceased is depicted silently bidding farewell to the living. A sculpture of a *Lion*, once placed at the entrance to a Greek cemetery in the fourth century B.C.E., now appears to guard the Museum's collections in the new Adelaide Cobb Ward Sculpture Hall.

Central to the Etruscan collection is a superb bronze *Statuette of a Warrior God, probably Tinia* (460–450 B.C.E.). Despite the sculpture's height of only sixteen inches, its dramatic pose and abstracted features make it monumental in character.

Portraits of emperors and members of the moneyed elite—self-assured and born to command—make up a key part of the later, Roman collection. The life-size marble *Portrait of a Youth* (mid-second century C.E.) depicts a teenager as the young Apollo with a quiver at his side. The boy's parents commissioned the statue to commemorate their deceased son. On the relief of the *Muse Sarcophagus* (c. 240–260 C.E.) acquired in 1987, an aristocratic woman, the deceased, stands grandly with scroll in hand, depicted in the next world among Minerva and the Nine Muses. The sculpture's deeply cut, dramatic figures provide an interesting stylistic transition to later Coptic reliefs, such as the commanding *Saint Thecla with Wild Beasts and Angels* from the fifth century C.E.

The Near East



1



2



3



4

1. *Vase*, late 3rd millennium B.C.E.
Modern-day Iran (Tepe Giyan)
Terracotta with paint
Diameter: 10¾ inches (27.3 cm)
Purchase: Nelson Trust, 35-37/8

2. *Capital in the Shape of a Bull*, 518–c. 460 B.C.E.
Persia (Persepolis)
Bituminous limestone
Height: 28 inches (71.1 cm)
Purchase: Nelson Trust, 50-14

3. *Head of a Woman*, mid-3rd millennium B.C.E.
Mesopotamia (Khafaje)
Limestone with shell and lapis lazuli
Height: 2¾ inches (7.0 cm)
Purchase: Nelson Trust, 55-43

4. *Foundation Figure,* c. 2125–2025 B.C.E.
Mesopotamia (Telloh)
Bronze
Height: 8 inches (20.3 cm)
Purchase: Nelson Trust, 30-1/50

5. *Tribute Bearer*, 5th or 4th century B.C.E.
Persia (Persepolis)
Limestone
32½ × 19½ inches (82.6 × 49.5 cm)
Purchase: Nelson Trust, 33-101

6. *Winged Genie Fertilizing a Date Tree*,
884–860 B.C.E.
Assyria (Nimrud)
Limestone
91¼ × 71¼ inches (231.8 × 181.0 cm)
Purchase: Nelson Trust, 40-17



5



6

Egypt



7

7. *Statue of Metjetji*, c. 2371–2350 B.C.E.
Saqqara
Old Kingdom, 5th Dynasty
Wood and gesso with paint, copper, alabaster, and obsidian
Height: 31⅝ inches (80.3 cm)
Purchase: Nelson Trust, 51-1

8. *Nefu, Inspector of the Treasury*, c. 2455–2350 B.C.E.
Giza
Old Kingdom, 5th Dynasty
Limestone with paint
Height: 17½ inches (44.5 cm)
Purchase: Nelson Trust, 48-47



8

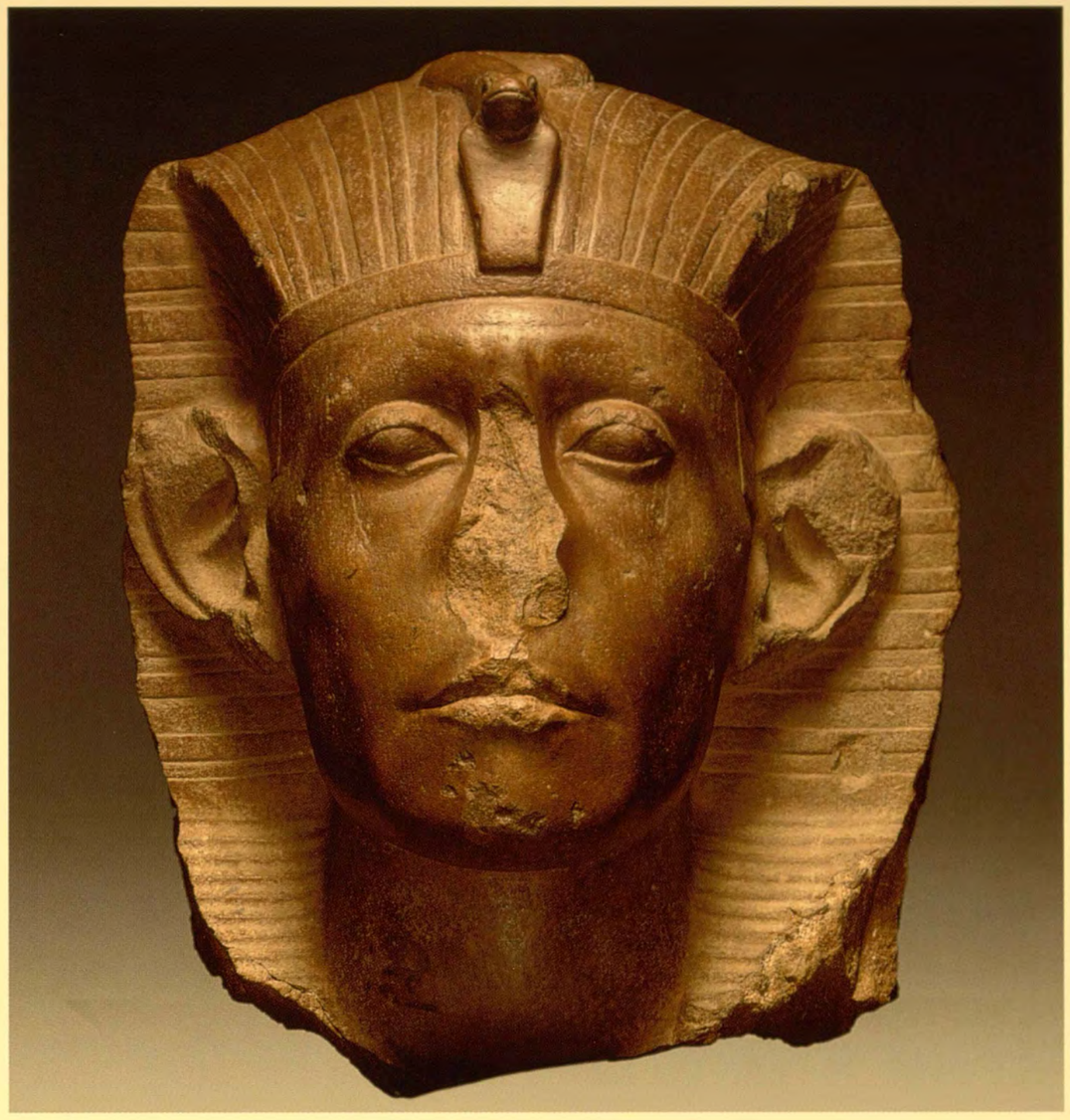
9. *Ra-wer*, c. 2508–2462 B.C.E.
Giza
Old Kingdom, 4th–5th Dynasty
Limestone
Height: 70 inches (177.8 cm)
Purchase: Nelson Trust, 38-11

9





10



11

10. *Metjetji with His Sons* and *Metjetji with His Daughter and Son*, c. 2371–2350 B.C.E.
Saqqara
Old Kingdom, 5th Dynasty
Limestone with paint
56 × 30½ inches (142.2 × 77.5 cm);
56¼ × 30½ inches (142.9 × 77.5 cm)
Purchase: Nelson Trust, 52-7/1, 2

11. *Head of Sesostris III*, c. 1836–1818 B.C.E.
Middle Kingdom, 12th Dynasty
Yellow quartzite
Height: 17¾ inches (45.1 cm)
Purchase: Nelson Trust, 62-11

12



12. *Relief from Tomb of Ny-ankh-nesuwt* (detail), c. 2350–2338 B.C.E.
Saqqara
Old Kingdom, 6th Dynasty
Limestone with paint
37 × 104 inches (94.0 × 264.2 cm), overall
Purchase: Nelson Trust, 30-14



13

13. *Banquet Scene*, c. 1400 B.C.E.
Thebes
New Kingdom, 18th Dynasty
Paint on straw and mud
12½ × 14¾ inches (31.8 × 37.5 cm)
Purchase: Nelson Trust, 64-3

14. *Boundary Stele with Queen Nefertiti and Princess Maketaten*, c. 1353–1336 B.C.E.
Tell el-Amarna
New Kingdom, 18th Dynasty
Nummulitic limestone
21 × 27½ inches (53.3 × 69.8 cm)
Purchase: Nelson Trust, 44-65

15. *Young Woman*, c. 670–650 B.C.E.
Third Intermediate to Late Period, 25th–26th Dynasty
Wood
Height: 6½ inches (16.5 cm)
Purchase: Nelson Trust, 47-25

16. *A Daughter of the Pharaoh Akhenaten*, c. 1353–1336 B.C.E.
Probably Tell el-Amarna
New Kingdom, 18th Dynasty
Limestone with paint
Height: 15½ inches (39.4 cm)
Purchase: Nelson Trust, 47-13



14



15



16



17

17. *Relief of Ramses II*, c. 1279–1213 B.C.E.
New Kingdom, 19th Dynasty
Red quartzite
13¾ × 21 inches (34.9 × 53.3 cm)
Purchase: Nelson Trust, 32-195



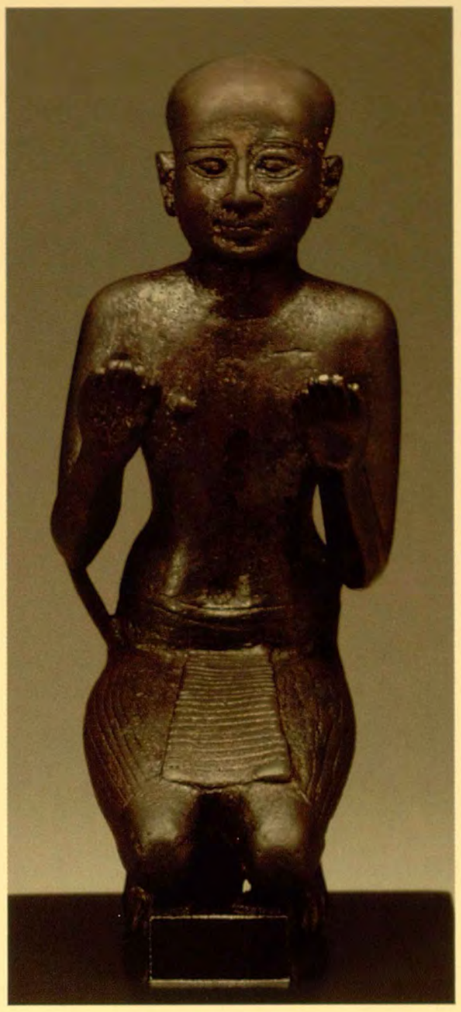
18

18. *Relief of Mentuemhat Approaching Anubis* (detail),
c. 665–650 B.C.E.
Thebes
Third Intermediate to Late Period, 25th–26th Dynasty
Limestone with paint
15 13/16 × 27 3/16 inches (40.2 × 69.1 cm), overall
Purchase: Nelson Trust, 48-28/1, 2



19

19. *Horus of Buto*, 664–525 B.C.E.
Late Period, 26th Dynasty
Bronze
Height: 23¼ inches (59.1 cm)
Purchase: Nelson Trust, 44-64



20

20. *Praying Man*, c. 1075–656 B.C.E.
Third Intermediate Period,
21st–25th Dynasty
Bronze
Height: 4⅝ inches (11.7 cm)
Purchase: Nelson Trust, 48-26



21



22

21. *Portrait of a Woman*, 130–160 C.E.
Greco-Roman Period
Encaustic on wood panel with gilt stucco
17½ × 6¾ inches (44.5 × 17.1 cm)
Purchase: Nelson Trust, 37-40

22. *Portrait, probably of Ptolemy I*,
early 3rd century B.C.E.
Greco-Roman Period, Ptolemaic Dynasty
Gypsum
Height: 9½ inches (24.1 cm)
Purchase: Nelson Trust, 34-141



23

23. *Horus as a Falcon*,
mid-7th to 1st century B.C.E.
Late Period to Greco-Roman Period,
26th Dynasty to Ptolemaic Dynasty
Basalt
Height: 19½ inches (49.5 cm)
Purchase: Nelson Trust, 34-140

24. *Torso of Archibeios*, 2nd century B.C.E.
Mendes
Greco-Roman Period, Ptolemaic Dynasty
Gray granite
Height: 43½ inches (110.5 cm)
Purchase: Nelson Trust, 47-12

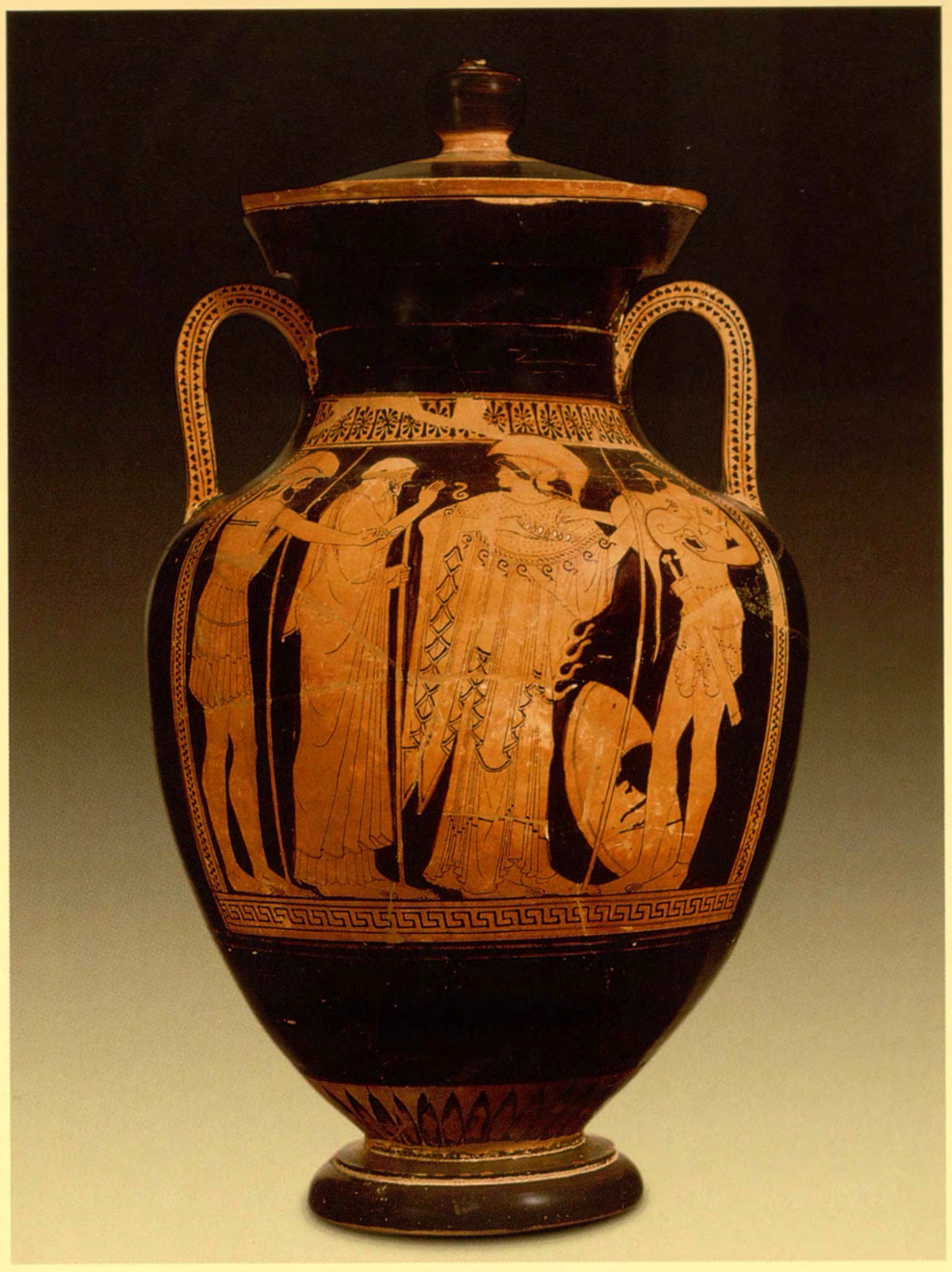


24

Greece



25



26

25. *Cycladic Idol*,
mid-3rd millennium B.C.E.
Cycladic Islands
Marble
Height: 16¼ inches (41.3 cm)
Purchase: Nelson Trust, 35-41

26. Syleus Painter
Amphora with Depiction of Voting for the Arms of Achilles, c. 480 B.C.E.
Terracotta
Height: 27½ inches (69.9 cm)
Purchase: Nelson Trust, 30-13

27. Euaion Painter
Kylix with Depiction of Revelers
(side and interior), c. 470–460 B.C.E.
Terracotta
Diameter: 14 inches (35.6 cm)
Purchase: Nelson Trust, 51-58



27





28

28. *Head of a Youth*, c. 490 B.C.E.
Probably Attica
Marble
Height: 7½ inches (19.1 cm)
Purchase: Nelson Trust, 38-7



29

29. *Head of a Goddess*, 4th century B.C.E.
Marble
Height: 14¾ inches (37.5 cm)
Purchase: Nelson Trust, 33-3/4



30

30. In the tradition of the Achilles Painter
Lekythos with Depiction of Eos and Tithonus,
450–430 B.C.E.
Terracotta
Height: 15¾ inches (40.0 cm)
Purchase: Nelson Trust, 33-3/2



31

31. *Grave Marker*, early 4th century B.C.E.
Attica
Marble
Height: 35¼ inches (89.5 cm)
Purchase: Nelson Trust, 31-86



32

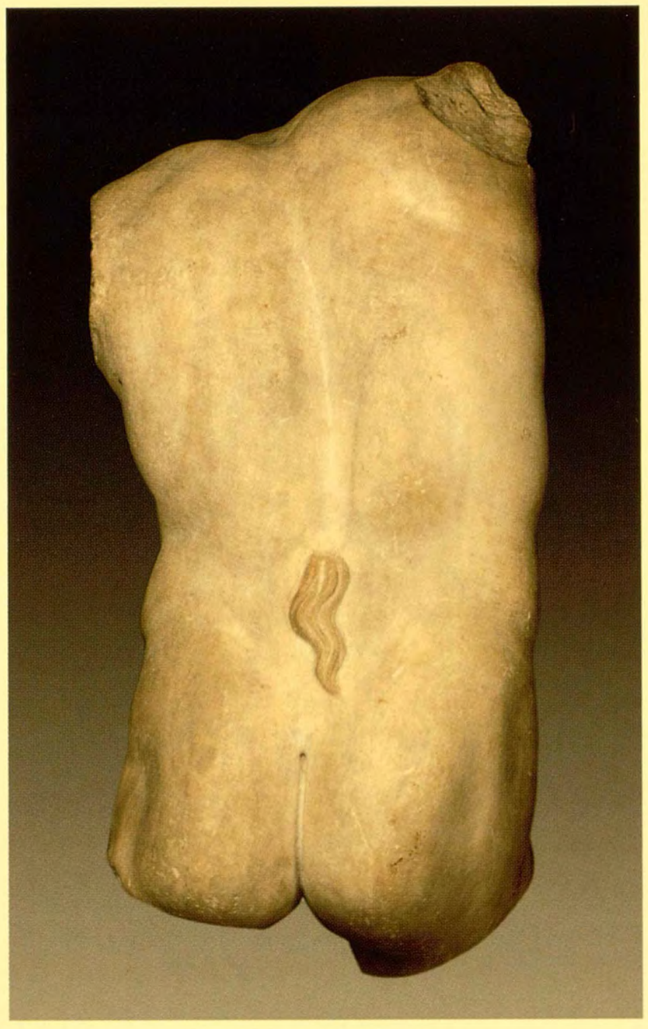
32. *Lion*, c. 325 B.C.E.
Attica
Marble
Length: 80½ inches (204.5 cm)
Purchase: Nelson Trust, 33-94

33. *Torso of a Dancing Satyr* (front and back), 1st–2nd century C.E. adaptation of a 3rd–2nd century B.C.E. Greek original
Marble
Height: 24 inches (60.9 cm)
Purchase: Nelson Trust, 34-135

34. *Kneeling Satyr*,
mid-2nd to late 1st century B.C.E.
Bronze with silver
Height: 13½ inches (34.3 cm)
Purchase: Nelson Trust, 53-82

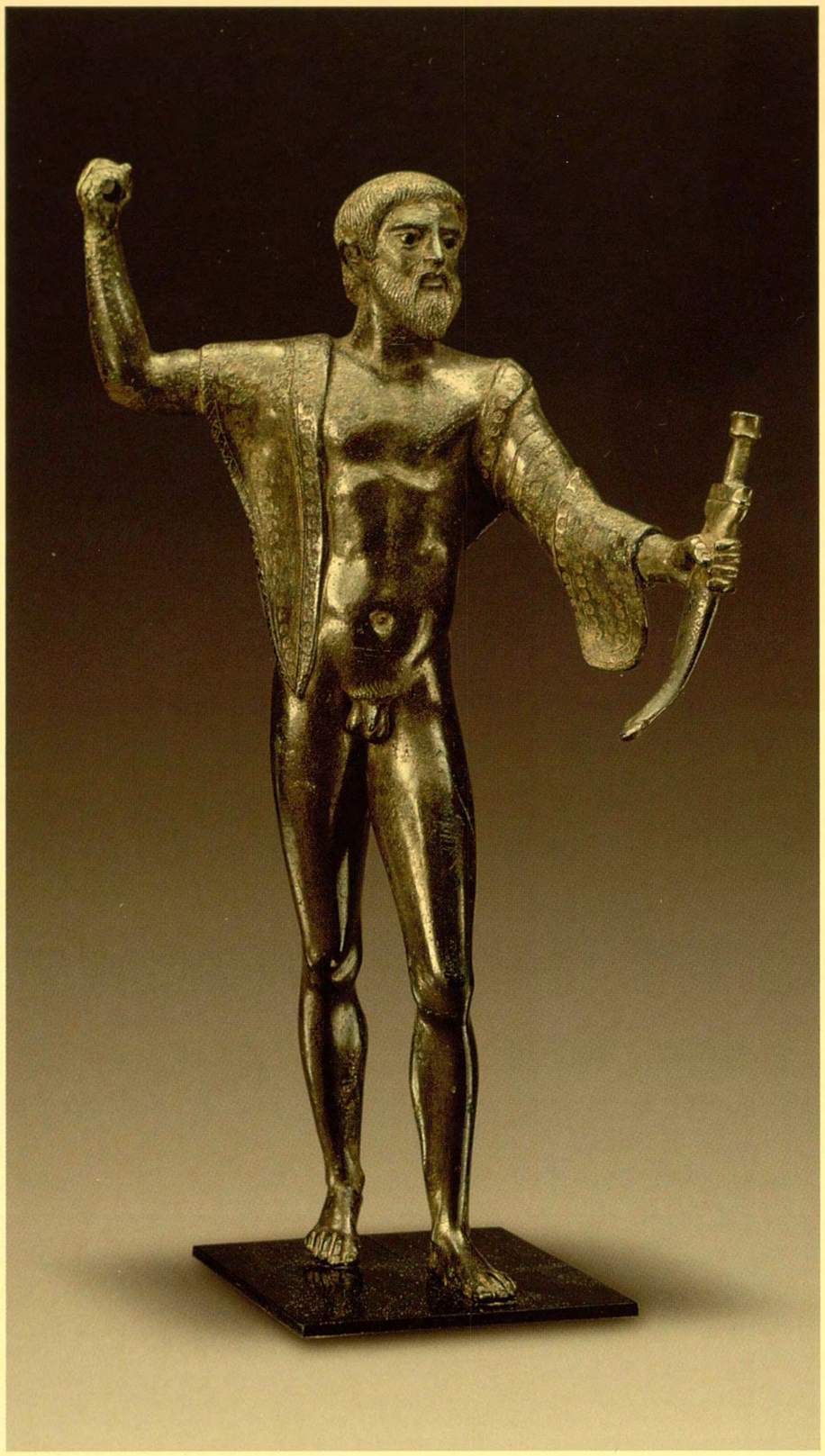


33





34



35



36



37

35. *Statuette of a Warrior God, probably Tinia*,
460–450 B.C.E.
Apiro
Bronze
Height: 16 inches (40.6 cm)
Purchase: Nelson Trust, 30-12

36. *Herakles*, 4th century B.C.E.
Bronze
Height: 7½ inches (19.1 cm)
Purchase: Nelson Trust, 49-76

37. *Youth Pouring Wine*, late 5th century B.C.E.
Bronze
Height: 3¾ inches (9.5 cm)
Purchase: Nelson Trust, 50-62

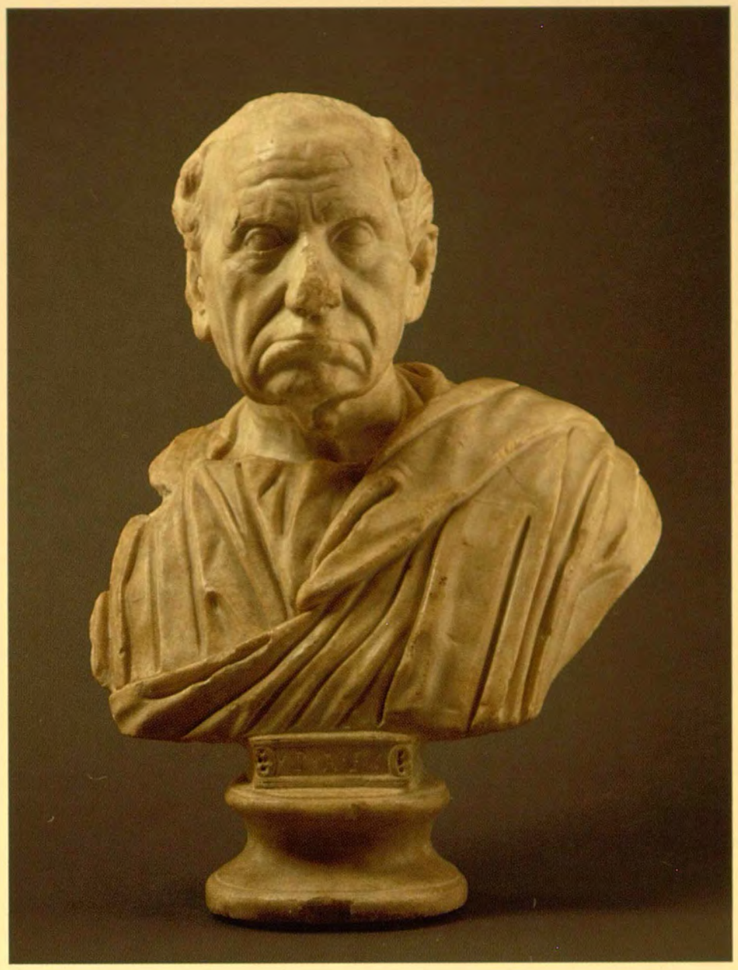
Rome



38

38. *Herakles,*
1st century B.C.E.–1st century C.E.
adaptation of a Greek original
Bronze
Height: 22⅜ inches (56.8 cm)
Purchase: Nelson Trust, 46-37

39. *Roman Gentleman,* c. 120 C.E.
Marble
Height: 17 inches (43.2 cm)
Purchase: Nelson Trust, 47-30



39

40. *Funerary Portrait of a Woman,*
c. 120–130 C.E.
Marble
Height: 25 inches (63.5 cm)
Purchase: Nelson Trust, 48-9



40

41. *Achilles and Penthesilea*, 2nd–3rd century C.E.
adaptation of a 3rd–2nd century B.C.E. Greek original
Ivory
Height: 4 inches (10.2 cm)
Purchase: Nelson Trust, 76-11

42. Aulos, Son of Alexas
Signet Ring with Gem Depicting Apollo and Cassandra,
c. 40–20 B.C.E.
Carnelian with gold
Diameter: 1⅜ inches (3.5 cm)
Purchase: acquired through the generosity of
Mr. and Mrs. Robert S. Everitt, F93-22

43. *Muse Sarcophagus*, c. 240–260 C.E.
Rome
Marble
32½ × 94 × 32 inches (82.6 × 238.8 × 81.3 cm)
Purchase: Nelson Trust, 87-21*



41



42

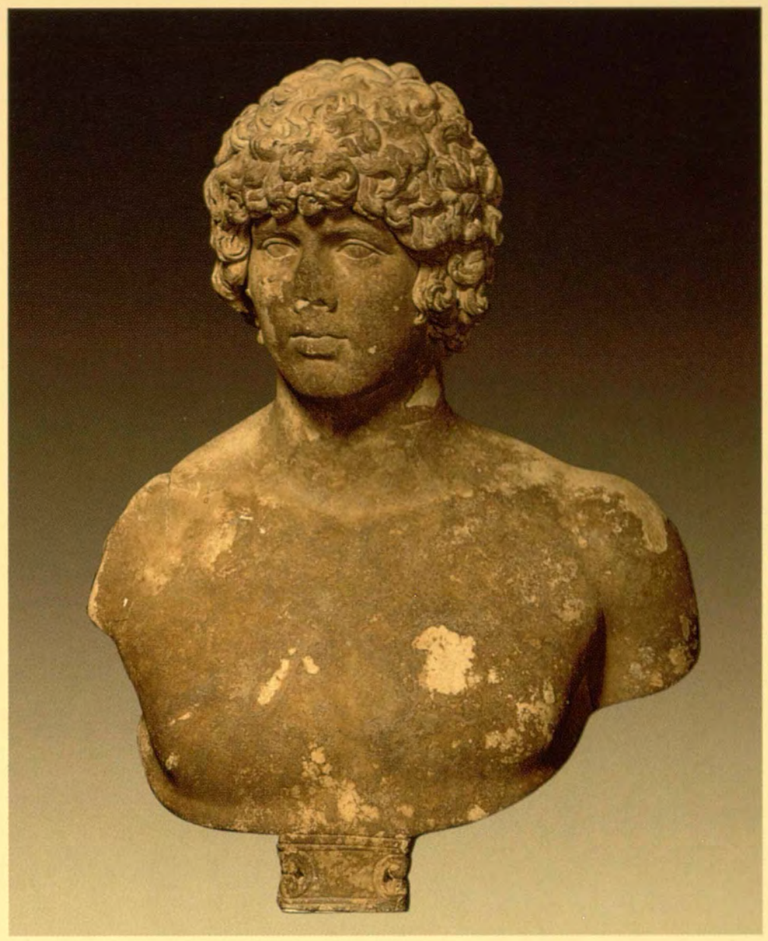
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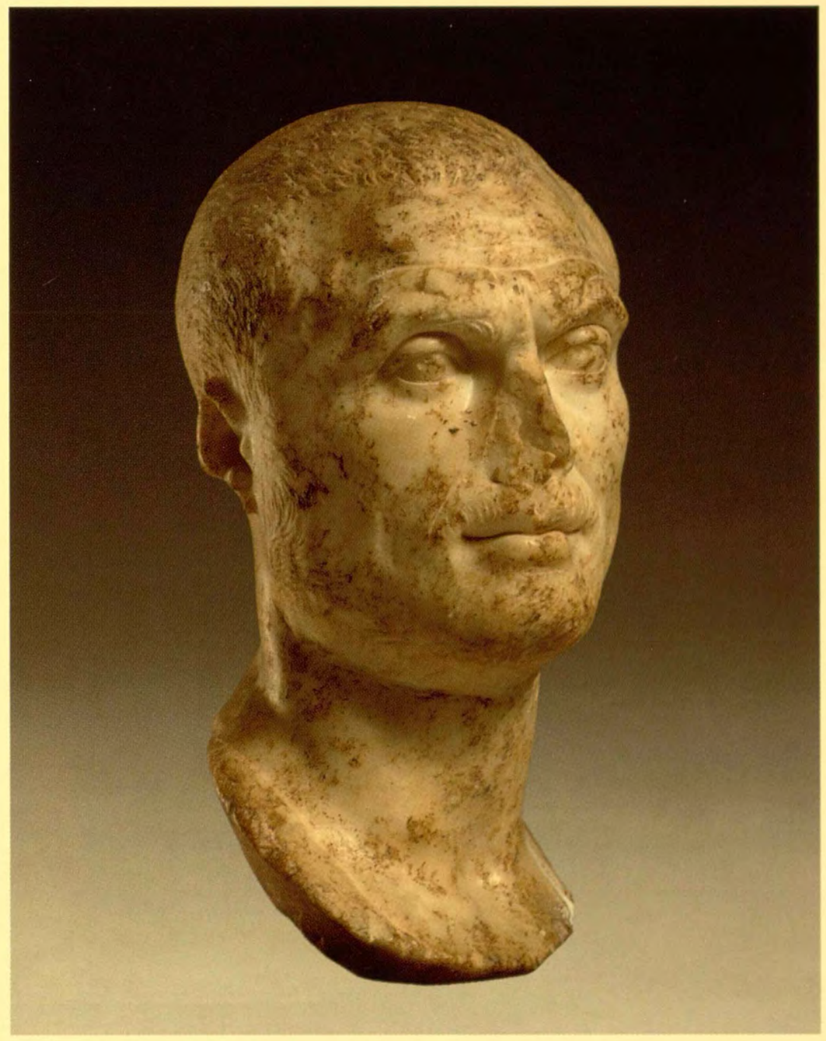
44

44. *The Emperor Hadrian*, c. 130 C.E.
Marble
Height: 26 inches (66.0 cm)
Purchase: Nelson Trust, 31-96



45

45. *Portrait of Antinous*, 140–150 C.E.
Marble
Height: 27½ inches (69.9 cm)
Purchase: Nelson Trust, 59-3

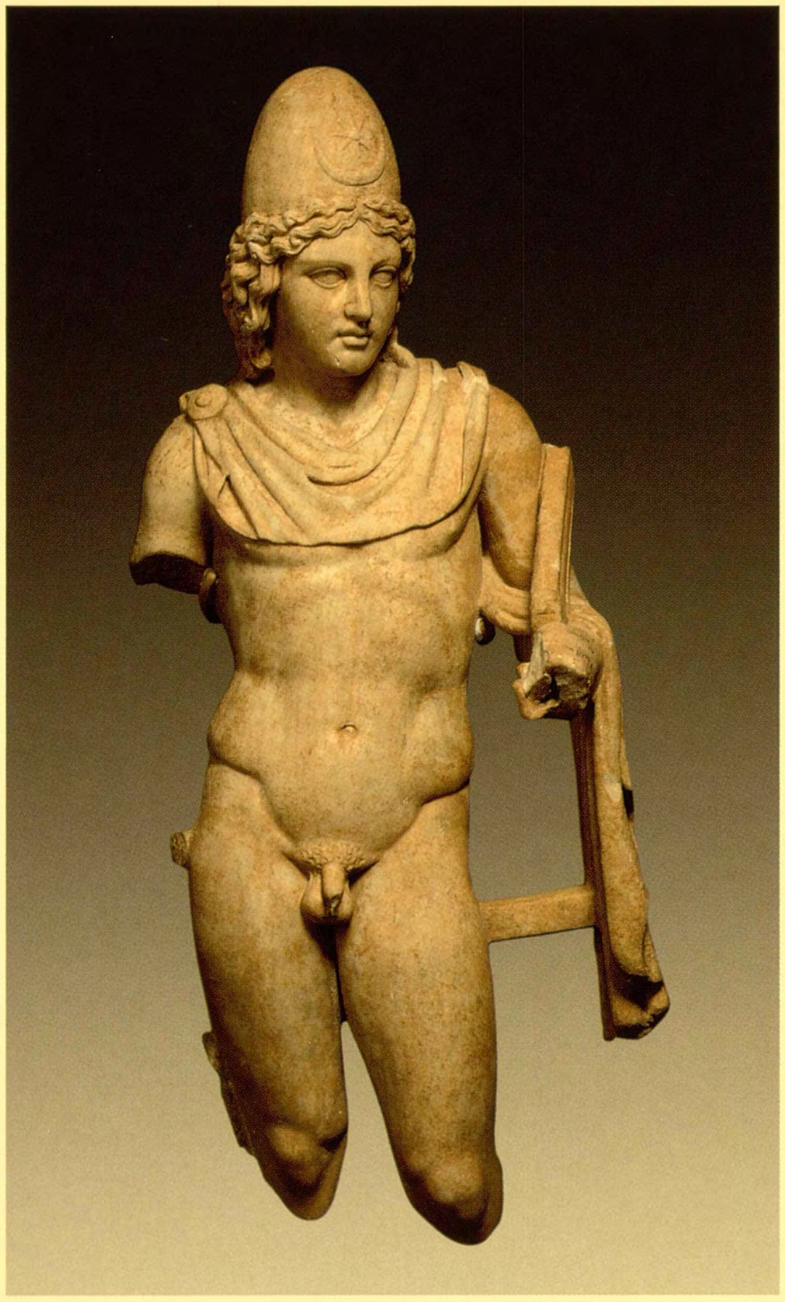


46

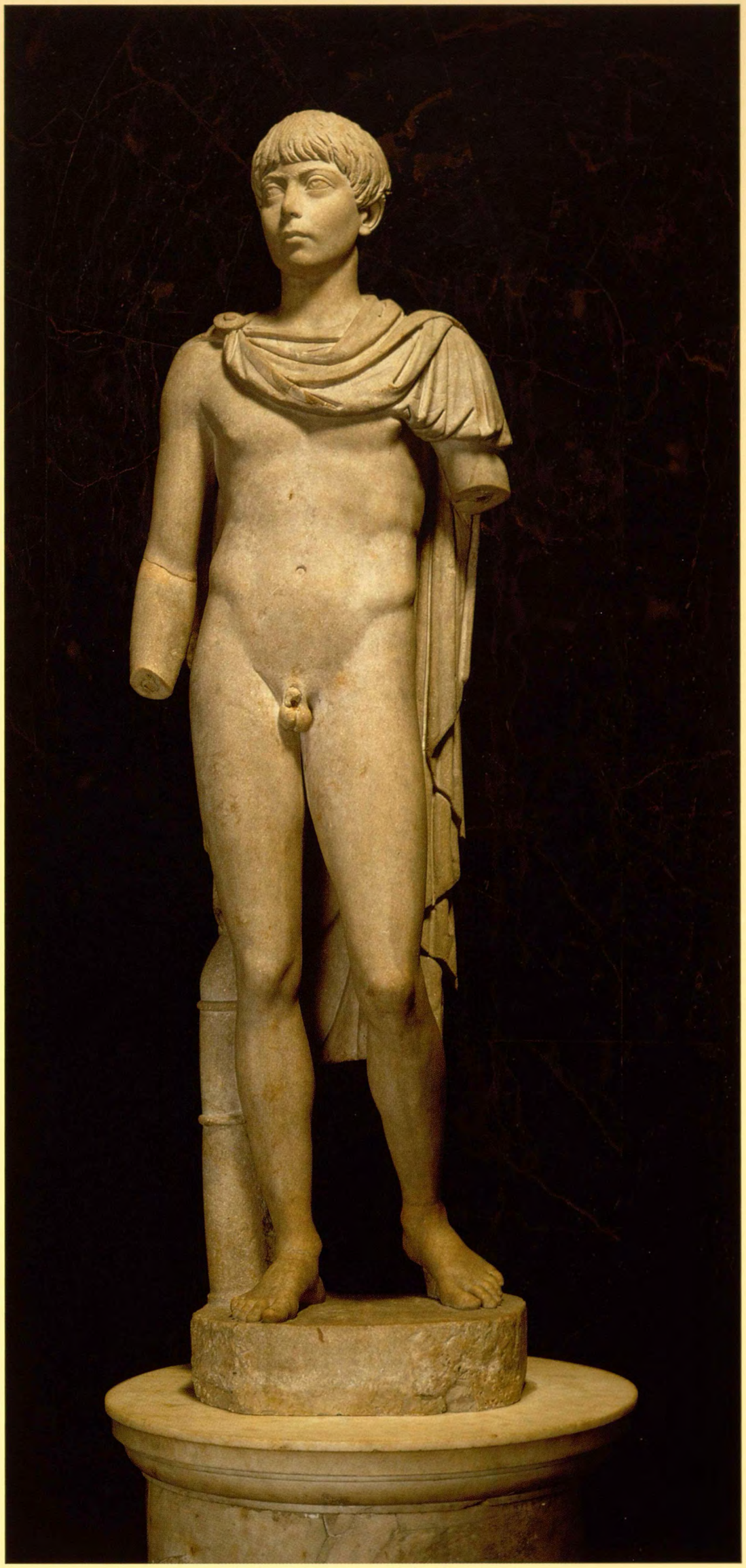
46. *Portrait of a Man*, 220–230 C.E.
Marble
Height: 14½ inches (36.8 cm)
Purchase: Nelson Trust, 47-14

47. *Castor* or *Pollux*, mid-2nd century C.E.
adaptation of a 5th century B.C.E. Greek original
Marble
Height: 30 inches (76.2 cm)
Purchase: Nelson Trust, 33-1533

48. *Portrait of a Youth*, mid-2nd century C.E.
Marble
Height: 66¼ inches (168.3 cm)
Purchase: Nelson Trust, 34-91/1



47



48

49. *Chain with a Portrait Medallion* (overall and detail), 238–243 C.E.
Gold
Length: 34⅝ inches (87.9 cm)
Purchase: Nelson Trust, 56-78

50. *Necklace of Coins Bearing Imperial Portraits*, 238–243 C.E.
Gold
Length: 30¼ inches (76.8 cm)
Purchase: Nelson Trust, 56-77





50



49



51



52

51. *Aphrodite*, possibly 4th–6th century C.E.
Possibly Syria
Bronze
Height: 7¾ inches (19.7 cm)
Purchase: Nelson Trust, 44-25

52. *Priest of Bel and His Attendant*,
3rd century C.E.
Syria (Palmyra)
Limestone
17½ × 25⅝ inches (44.5 × 65.1 cm)
Purchase: Nelson Trust, 65-2

53. *Eastern Figure with a Phrygian Cap, probably Paris*, 2nd century C.E. adaptation of a 4th century B.C.E. Greek original
Marble
Height: 12½ inches (31.8 cm)
Purchase: Nelson Trust, 32-146



53

Egypt, Late Antique Period

54. *Screen with Depiction of Jason and the Golden Fleece*,
4th–5th century C.E.
Limestone
41¾ × 34⅜ inches (106.0 × 87.3 cm)
Purchase: Nelson Trust, 41-36

55. *Saint Thecla with Wild Beasts and Angels*, 5th century C.E.
Limestone
Diameter: 25½ inches (64.8 cm)
Purchase: Nelson Trust, 48-10

56. *Candelabrum with Aphrodite*, 5th–6th century C.E.
Bronze
Height: 20 inches (50.8 cm)
Purchase: Nelson Trust, 58-5



55



54



56



II

Islamic Persia and Iran

Dating from the ninth to the seventeenth century, some two hundred objects from Islamic Persia and Iran grace the Museum's holdings. The core of the collection—ceramics, metalwork, miniatures, and textiles—originated in the area occupied by Islamic Persia and its dependent territories along the ancient Silk Road of Central Asia.

Decorated ceramic wares of the tenth century found in the Soghd region of Persia are represented in the collection, along with brilliantly glazed pottery of the twelfth and thirteenth centuries from Kashan. A footed platter with a scene of musicians is featured, as are lusterware bowls, including a bowl depicting two houris.

The centerpiece of the metalwork collection is a thirteenth-century candlestick made in Turkey of engraved brass with silver and gold inlays. Reflecting Persian taste in the organic pattern of silver scrolls that provides the background for calligraphic letters, the object stands more than nine inches high. A striking ewer, composed of earthenware with lead glaze, classically shaped and decorated with a latticed pattern of raised diamonds, is another highlight.

The select group of miniatures contains a number of pages from famous manuscripts including the thirteenth-century *De Materia Medica* and the fourteenth-century *Book of Kings*. Among the most significant of these illuminated works is *The Meeting of the Theologians* by 'Abd Allah Musawwir (see detail opposite), painted at Bukhara in modern Uzbekistan. The strikingly brilliant colors of the piece were achieved by the use of ground metals and minerals, including silver, gold, lapis lazuli, and malachite. Amid complicated patterns, designs, and other figures, the artist depicted a student and teacher in a *madrasah* with a theologian in the doorway.

The great wonder of the Persian textile collection is the seventeenth-century medallion rug produced for the court of the Safavid ruler Shah Abbas I. The rug's central saffron ground provides a base for a vibrant symmetrical design featuring plants, animals, and geometric patterns.



1

2





3



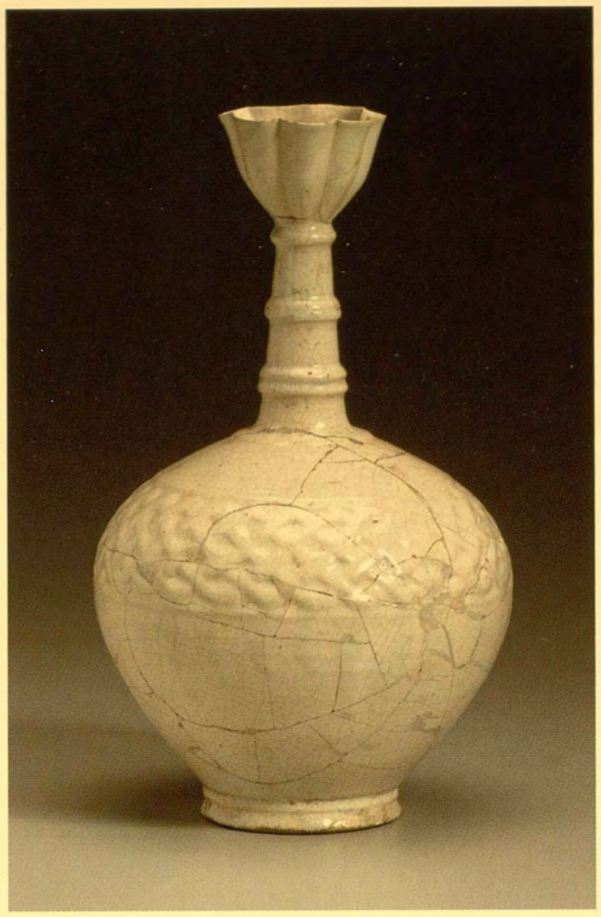
4

1. *Folio of Kufic Calligraphy from a Qur'an*, 9th–10th century C.E.
Possibly Abbasid (749–1258), Fatimid (909–1171), or Samanid (819–1005)
Ink and gold leaf on vellum
8½ × 21 inches (21.0 × 53.3 cm)
Purchase: Nelson Trust, 44-40/2

2. *Footed Platter with Scene of Musician*, 10th century C.E.
Soghd region
Earthenware with slip and lead glaze
Diameter: 13¼ inches (33.7 cm)
Purchase: Nelson Trust, 53-10

3. *Bowl*, 10th century C.E.
Soghd region
Earthenware with slip and lead glaze
Diameter: 9⅞ inches (25.1 cm)
Purchase: Nelson Trust, 54-79

4. *Platter with Kufic Inscription*, 10th century C.E.
Soghd region
Earthenware with slip and lead glaze
Diameter: 16½ inches (41.9 cm)
Purchase: Nelson Trust, 54-80



5



6



7

5. *Bottle*, 12th century
Earthenware with lead glaze
Height: 13 inches (33.0 cm)
Purchase: Nelson Trust, 32-115/10

6. *Incense Burner in the Form of a Tiger*, late 12th century
Possibly Khurasan region
Bronze
Height: 11⅝ inches (29.5 cm)
Purchase: Nelson Trust, 51-5

7. *Bowl with Double-Headed Bird*, 12th century
Earthenware with lead glaze
Diameter: 14⅛ inches (35.9 cm)
Purchase: Nelson Trust, 32-25



8



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8. *Sweetmeat Dish*, late 12th century
Kashan
Earthenware with lead glaze and luster
Diameter: 12⅞ inches (32.7 cm)
Purchase: Nelson Trust, 32-110

9. *Bowl*, late 12th–early 13th century
Earthenware with lead glaze
Diameter: 8 inches (20.3 cm)
Purchase: Nelson Trust, 35-31/4

10. *Bowl with Scene of Courtier and Attendants*,
late 12th–early 13th century
Earthenware with lead glaze
Diameter: 7⅝ inches (19.4 cm)
Purchase: Nelson Trust, 32-24

11. *Bowl with Two Houri*,
early 13th century
Kashan
Earthenware with lead glaze and luster
Diameter: 7¾ inches (19.7 cm)
Purchase: Nelson Trust, 32-120/5

12. *Footed Bowl*, 13th century
Earthenware with lead glaze
Diameter: 8½ inches (21.6 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Mission Fund, F72-32



11



12



13

13. *Stag, Serpent, and Herb*, dated 1224
Mesopotamian school, Seljuk period (1055–1258)
Page from *De Materia Medica* by Dioscorides
Watercolor and ink on paper
12¾ × 9½ inches (32.4 × 24.1 cm)
Purchase: Nelson Trust, 44-40/1

14. *Candlestick*, mid- to late 13th century
Turkey
Brass with silver and gold
Height: 9⅜ inches (23.8 cm)
Purchase: Nelson Trust, 51-6



14



15

15. *Ewer*, mid-13th century
Earthenware with lead glaze
Height: 12½ inches (31.8 cm)
Purchase: Nelson Trust, 35-31/5



16

16. *Afrasiyab Killing Naudar* and *Rustam and Isfandiyar*, c. 1335–1336
Ilkhanid period (1256–1353)
Two pages from *Book of Kings*
Watercolor and ink with gold and silver leaf on paper
Sheet: 15¾ × 11½ inches (40.0 × 29.2 cm), each
Purchase: Nelson Trust, 55-103; 33-60

17. *The Armenian Clergy*, c. 1425–1435
Herat
Timurid period (c. 1400–1510)
Page from *Compendium of Histories*
Watercolor and ink on paper
10⁹⁄₁₆ × 8³⁄₁₆ inches (26.8 × 20.8 cm)
Purchase: Nelson Trust, 46-40

18. *Couple Standing among Flowering Trees*, c. 1480
Tabriz
Turkman school (1419–c. 1510)
Watercolor on paper
7¹³⁄₁₆ × 3¹⁄₁₆ inches (19.8 × 7.7 cm)
Gift of Mr. and Mrs. J. C. Nichols, 49-85

19. In the tradition of Aqa Mirak, active 1539–1565
Hunting Scene, 1525–1540
Tabriz
Safavid school (1501–1722)
Watercolor on paper
7⅜ × 6⅛ inches (18.8 × 15.6 cm)
Purchase: Nelson Trust, 43-6/3



17



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19



20. Attributed to Master Muhammad Siyah Qalam, 1469–1525
Birds and Beasts in a Flowery Landscape, late 15th century
Tabriz
Turkman school (1419–c. 1510)
Ink on paper
6½ × 9¾ inches (16.5 × 24.8 cm)
Purchase: Nelson Trust, 43-6/2

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22

21. 'Abd Allah Musawwir, active mid-16th century
The Meeting of the Theologians, 1540–1550
Bukhara
Uzbek Shaybanid school (1500–1598)
Watercolor on paper
11⅜ × 7½ inches (28.9 × 19.1 cm)
Purchase: Nelson Trust, 43-5

22. Attributed to Aqa Mirak, active 1539–1565
Young Man with a Falcon, c. 1540–1550
Tabriz
Safavid school (1501–1722)
Watercolor on paper
9 × 5½ inches (22.9 × 14.0 cm)
Purchase: Nelson Trust, 43-6/1



23

23. *Opening Page from a Qur'an,*
16th–17th century
Isfahan
Safavid school (1501–1722)
Color and gold leaf on vellum
14¼ × 8¾ inches (36.2 × 22.3 cm)
Purchase: Nelson Trust, 34-221

24. *Tapestry-Woven Medallion Rug,*
17th century
Kashan
Safavid school (1501–1722)
Silk and silver thread
95½ × 61½ inches
(242.6 × 156.2 cm)
Purchase: Nelson Trust, 32-70



24



III

Europe

Many of the most significant works in the extensive and important collection of European art to 1900 were acquired during the few years immediately before the Museum's opening. Although the first, furious pace of collecting eased by the end of the 1930s, remarkable purchases and gifts have entered the collection over the ensuing decades.

The collection today, which includes artistic styles and movements from the Middle Ages to the twentieth century, consists of more than a thousand paintings, drawings, and sculptures, and more than forty-one hundred objects of decorative arts: ceramics, furniture, textiles, silver, glass, metalwork, period rooms, and architectural fragments. Also featured are some twenty-two hundred European prints.

The earliest objects in the collection are architectural fragments, including capitals made in Italy and France in the first half of the twelfth century. Among the relief sculptures with Christian subject matter is the beautiful *Angel with a Flowering Staff.* Other highlights of the Romanesque to late Gothic periods include a pair of marble *Attendant Angels*, recently assigned to a follower of Tino di Camaino. The large *Altarpiece with Scenes from the Life of the Virgin*, by the Spanish artist Gonçal Peris de Sarria and workshop, is one of very few complete Spanish altarpieces in any American collection. An exceptionally well-preserved example of Italian art from this period is the predella panel *Adoration of the Magi* by the Florentine painter Starnina. The masterpiece of the small but distinguished collection of early Flemish paintings is Petrus Christus's *Virgin and Child in a Domestic Interior*, which displays the artist's mastery of both the fairly recently introduced technique of oil painting and the Italianate sense of perspective.

A revival of interest in antiquity and also a desire to surpass it characterized the Renaissance, especially in Italy, and this period is represented in the collection by a number of important paintings. Notable among these are Lorenzo di Credi's *Madonna and Child with the Infant Saint John the Baptist*, Bronzino's intimate and appealing *Portrait of a Young Man*, Veronese's *Christ and the Centurion*, and Titian's cool and reserved portrait of *Antoine Perrenot de Granvelle.* Italian sculpture of the period includes a delicate marble relief of *The Flagellation of Christ* by Vincenzo Danti and a larger-than-life marble group full of mannerist elegance, *Atlanta and Meleager with the Calydonian Boar* by Francesco Mosca.

Germany was less influenced by the revival of antiquity than Italy, and Lucas Cranach the Elder's *The Three Graces*, although unusually classical for the artist, still has a Gothic linearity. A masterpiece of Dutch mannerism, Joachim Anthonisz. Wtewael's *The Martyrdom of St. Sebastian* is notable for its elegant contraposto, vibrant palette, and dynamic composition. A rare matched set of parade armor for a warrior and his horse recalls the importance of military prowess during the Renaissance, something also hinted at by the weapons in the foreground of the Wtewael. Spanish late-Renaissance paintings include El Greco's spiritual *The Penitent Magdalene* and *Portrait of a Trinitarian Friar*, almost modern in its intense Expressionism.

Albrecht Dürer's *Nemesis (The Great Fortune)* and his famous *Saint Jerome in His Study* are among eighty-two prints in the collection by the German Renaissance master. The drawings collection features Dürer's *Head of a Roebuck*, in which, with great economy of line, the artist conveys the tension and fear of an animal in the wild.

Seventeenth-century paintings, particularly Italian Baroque, are among the Museum's crown jewels, and Caravaggio's *Saint John the Baptist in the Wilderness* takes center stage. Considered the best Caravaggio in the United States, the work is typical of the artist's unorthodox treatment of religious themes. Saint John is shown not in the conventional way but as a brooding, introspective adolescent.

Among the seventeenth-century French paintings are a serene, idealized landscape by Claude Gellée, called Le Lorrain, *Mill on the Tiber*, and a highly classicizing work by Nicolas Poussin, *The Triumph of Bacchus*. Spanish paintings include Francisco de Zurbarán's dramatic, austere *The Entombment of Saint Catherine of Alexandria*. The most important Flemish baroque work is a rare, early Peter Paul Rubens *The Sacrifice of Isaac*. Outstanding among the Dutch Golden Age paintings are Rembrandt's *Portrait of a Young Man*, Frans Hals' vibrant *Portrait of a Man*, and *Fantasy Interior with Jan Steen and the Family of Gerrit Schouten*.

The collection of Old Master drawings from this period includes a preparatory study by Nicolas Poussin for the Museum's *The Triumph of Bacchus*. In the background are exotic animals such as camels and elephants, which the artist omitted from the painting. The dramatically lit *Christ Healing the Sick (The Hundred Guilder Print)* is one of seventeen Rembrandt prints in the holdings.

From the seventeenth century onward, decorative arts are more prominent in the collection. The Frank P. and Harriet C. Burnap Collection of British ceramics, the first major gift to the Museum made in 1941, is the finest collection of its kind outside Britain. Totaling more than thirteen hundred objects from the medieval period through the early nineteenth century, the collection features earthenwares and stonewares. The early Staffordshire slipwares, such as a William Taylor charger, are particularly notable. A covered tankard from the factory of John Dwight in Fulham and a posset pot of earthenware with tin glaze and enamel indicate the excellence and range of the collection.

The Starr Collection of Miniatures, some 250 works, was presented to the Museum by Mr. and Mrs. John W. Starr in 1958. This unique grouping illustrates the history of European miniature painting from the late sixteenth to the early nineteenth centuries. A concentration of works by John Smart is included and offers an opportunity to survey his development as an artist of miniature painting.

The eighteenth century was a time of increasingly gracious living, and a more symbiotic relationship developed between the decorative and the fine arts. France had now replaced Italy as the leading artistic influence. Notable French paintings in the collection include Nicolas de Largillière's regal portrait *Augustus the Strong, Elector of Saxony and King of Poland*; Jean-Baptiste-Siméon Chardin's *Still Life with Cat and Fish*; François Boucher's *Landscape with a Water Mill*, a pendant to his work *La forêt (The Forest)* in the Louvre; Augustin Pajou's terracotta bust of Jean-François Ducis; and Elisabeth-Louise Vigée Le Brun's *Portrait of Marie-Gabrielle de Gramont, Duchesse de Caderousse*. The Duchesse de Caderousse was a friend of Marie Antoinette's and, as her portrait suggests, she was one of the first women of the French aristocracy to stop wearing powder on her hair.

In eighteenth-century Italy, paintings of social criticism began to appear. Among such works in the collection is a pair of allegories, *The Arts: Music and Drawing*, part of a gift from the Kress Foundation in 1961. Full of keen observation, they wittily criticize the manners and pretensions of their time. Canaletto's outstanding *The Clock Tower in the Piazza San Marco* shows his mastery of architectural topography at a time when view paintings were becoming increasingly popular with wealthy tourists.

Decorative arts of the eighteenth century are represented by period rooms, pottery and porcelain, English silver, and French furniture. Included is the only example of an oriental-style japanned period room in an American museum—the *Gabinetto*, from Grugliasco near Turin. The design of the room's panels was based on a book of engravings by Jean-Antoine Fraisse published in Paris in 1735. Eighteenth-century decorative arts are also strong in continental ceramics: an early red stoneware coffeepot by Johann Frederich Böttger for the Meissen Porcelain Manufactory; a Chantilly vase with decorations by Jean-François Fraisse, whose designs inspired the Gabinetto; and a Sèvres tea service. Important eighteenth-century French case pieces by Charles Cressent, Bernard Van Risenburgh, and Adam Weisweiler form the core of the French Rococo and Neoclassical furniture collections. A Weisweiler chest of drawers luxuriantly combines gilded metal decorations with exotic Japanese lacquered panels. A rare and unique Sèvres porcelain clock was commissioned by Napoleon I.

In the 1990s, more than one hundred pieces of English and European glass, primarily wine glasses, were given to the Museum by Eve St. Martin Wallenstein. In 1999, the Procter and Gamble Company donated a gift of silver equipage originally collected by Kansas City native Joseph S. Atha, founder of Folgers Coffee Company. Highlights include a wine fountain by Thomas Farren and a fantastical chinoiserie epergne by Thomas Pitts.

During the nineteenth century, a great range of artistic styles prevailed, and British art became more internationally prominent. Nineteenth-century British paintings in the collection include

J.M.W. Turner's *The Fish Market at Hastings Beach* and the progressive and freely painted late landscape by John Constable, *The Dell at Helmingham Park*. From the Napoleonic period in France comes a fine portrait by Jean-Auguste-Dominique Ingres, *Portrait of the Sculptor Paul Lemoyne*, Neoclassical in style but infused with Byronic romanticism. From the Romantic period itself, a dramatic oil sketch by Eugène Delacroix, *Christ on the Sea of Galilee*, depicts Christ and his disciples about to be engulfed by stormy waves. The social-realist style of the mid-nineteenth century can be seen in Jean-Francois Millet's *Waiting*, taken from the story of Tobias in the Apocrypha.

Impressionism, more than most other art movements, broke the hold of the past. Claude Monet's *Boulevard des Capucines*, the Museum's best-known Impressionist painting, vividly evokes a wintery day in Paris as the snow begins to melt. Camille Pissarro's *The Garden of Les Mathurins at Pontoise*, one of four paintings by the artist in the collection, is a key work in Pissarro's development from classic Impressionism to a more structured style. Also notable in the Impressionist group are Gustave Caillebotte's *Portrait of Richard Gallo* and Hilaire-Germain-Edgar Degas' *Rehearsal of the Ballet* and *Little Milliners*.

Outstanding among the Museum's Post-Impressionist works is Vincent van Gogh's *Olive Orchard*, an extraordinary example of both the artist's frenzied yet disciplined brushwork and the clarity and assurance of his technique. Paul Gauguin's *Faaturuma (Melancholic)* is a well-known picture from the artist's years in Tahiti.

The collection of nineteenth-century prints includes works by Daumier, Manet, Pissarro, Gauguin, Bonnard, and Ensor. Édouard Manet's etching, *Dead Christ with Angels*, shows Christ bathed in an ethereal, celestial light. Among the drawings is *Studies for "The Martyrdom of Saint Symphorien,"* a double-sided preparatory drawing for a large religious painting by Jean-Auguste-Dominique Ingres.

Since 2000, the Museum's collecting of European decorative arts has focused on objects dating from the mid-nineteenth century to the present that were displayed at international exhibitions and world's fairs. The monumental *Coupe de Rivoli (Footed Bowl)*, from the Sèvres factory, builds on the Museum's noteworthy collection of works from this important manufactory. The beautiful object, commissioned by Napoleon III, was displayed at the Paris Universal Exposition in 1867.

Masterpieces from the early twentieth century include a late work by Paul Cézanne, *Mont Sainte-Victoire*, in which the earth and sky are rendered with equal materiality, foreshadowing the fusion of background and foreground in early twentieth-century cubism, and the right-hand panel of a Monet triptych, *Water Lilies*. Executed in shimmering washes of light and color, Monet's painting seems to look forward to Abstract Expressionism.

Recent purchases of early-twentieth-century Art Nouveau and Arts and Crafts-style decorative arts include an Austrian Art Nouveau pair of silver candelabra by Vinzenz Mayer's Söhne Manufactory and a hyperrealistic French dragonfly lamp, which contrasts dark green patinated bronze with iridescent glass.

Romanesque to Late Gothic Period (c. 1000–1525)



1



2

1. *Panel from a Chancel Screen*,
c. 1025–1050
Italy (Apulia)
Marble
30¼ × 29½ inches (76.8 × 74.9 cm)
Purchase: Nelson Trust, 49-6

2. *The Apostles Paul, Andrew, and James*,
c. 1150–1170
Spain (Catalonia)
Limestone with paint
31 × 27½ inches (78.7 × 69.9 cm)
Purchase: Nelson Trust, 32-164

3. *Fragment of a Capital, Abbey of Coulombs*, c. 1150
France (Île de France)
Limestone
Height: 15 inches (38.1 cm)
Purchase: Nelson Trust, 55-44

4. *Capital with an Architectural Frieze*,
mid-12th century
France (Burgundy)
Limestone
14 × 23 × 23¼ inches
(35.6 × 58.4 × 59.1 cm)
Purchase: Nelson Trust, 48-39

3



4



5. *Angel with a Flowering Staff*, c. 1160–1170
France (Lorraine)
Limestone
23½ × 17½ inches (59.7 × 44.4 cm)
Purchase: Nelson Trust, 54-25

6. *Lectern Support*, late 12th century
Italy (Campania)
Marble
Height: 26 inches (66.0 cm)
Purchase: Nelson Trust, 47-35

7. *Chasse Reliquary*, late 12th–early 13th century
France (Limoges)
Copper with enamel and gilding on wood
9¼ × 9 × 3½ inches
(23.5 × 22.9 × 8.9 cm)
Purchase: Nelson Trust, 46-35



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8. Anonymous French Masters, 13th century
Astronomical and Geometrical Figures, Animals, and a Man, c. 1250
Brown ink on vellum
10¼ × 8¾ inches (26.0 × 22.2 cm)
Purchase: Nelson Trust, 63-29

9. *The Crucified Christ*, late 13th or early 14th century
Spain (Catalonia)
Wood with paint
Height: 72 inches (182.9 cm)
Purchase: Nelson Trust, 44-50/1

10. *Window Arcade*, c. 1330–1340
Italy (Venice)
Marble
126 × 152 inches (320.0 × 386.1 cm)
Gift of the Laura Nelson Kirkwood Residuary Trust, 44-38



11



12



13

11. Lippo Memmi
Italian, active c. 1317–1350
The Virgin and Child, c. 1325–1330
Tempera and gold leaf on wood panel
13¾ × 10¼ inches (34.9 × 26.0 cm)
Gift of the Samuel H. Kress
Foundation, F61-62

12. *Kneeling Angel*, c. 1425–1430
Spain
Alabaster with paint and gilding
Height: 13½ inches (34.3 cm)
Purchase: Nelson Trust, 46-36

13. *The Virgin and Child in Glory*,
c. 1325–1350
France (Paris)
Ivory
6¾ × 4¼ inches (17.2 × 10.8 cm)
Purchase: Nelson Trust, 51-11

14. Follower of Tino di Camaino
Italian, c. 1280–1337
Attendant Angels, originally flanking
a recumbent effigy, c. 1340–1350
Marble
Height: 37¼ inches (94.6 cm), each
Purchase: Nelson Trust, 46-68/1, 2



14



15

15. Attributed to Master of the Mège Diptych
French, active first half of the 14th century
The Crucifixion, c. 1330
Ivory
5 11/16 × 3 15/16 inches (14.6 × 10.0 cm)
Purchase: Nelson Trust, 51-9



16

16. Jacopo del Casentino
Italian, c. 1278–1349
Presentation of the Christ Child in the Temple, dated 1330
Tempera and gold leaf on wood panel
42 1/8 × 26 3/8 inches (107.0 × 67.0 cm), gabled top
Gift of the Samuel H. Kress Foundation, F61-59



17

17. Bernardo Daddi and workshop
Italian, active c. 1318–1348
Madonna and Child Enthroned with Eight Saints and Eight Angels, c. 1338–1340
Tempera and gold leaf on wood panel
38 1/4 × 18 inches (97.2 × 45.7 cm), gabled top
Gift of the Samuel H. Kress Foundation, F61-61

18



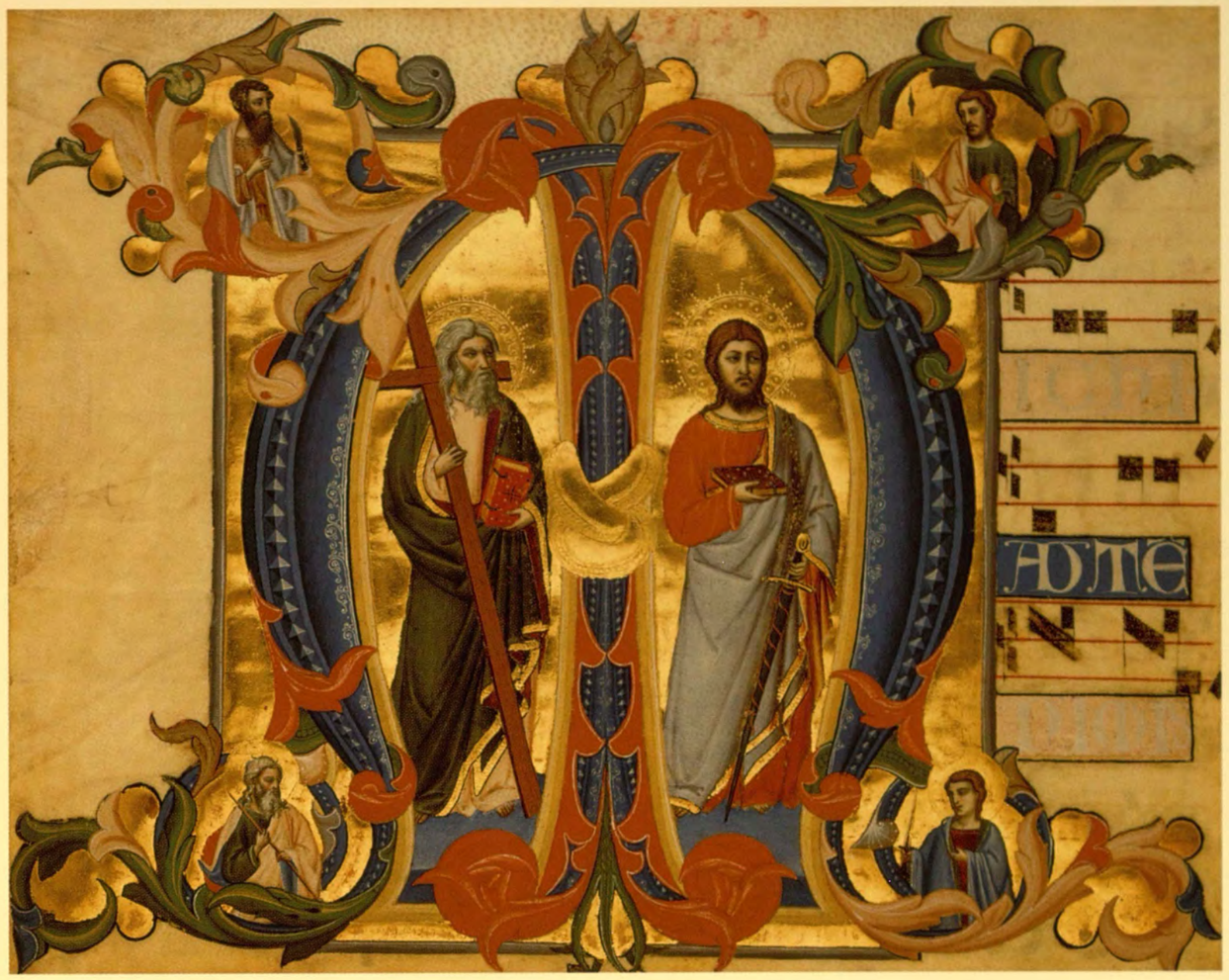
18. *The Virgin and Child Enthroned*, mid-14th century
Italy (Venice)
Marble
28 1/2 × 20 1/4 inches (72.4 × 51.4 cm)
Purchase: Nelson Trust, 41-8

19



20





21

19. *The Virgin and Child*, 1350–1375
France
Ivory
Height: 12¾ inches (32.4 cm)
Purchase: Nelson Trust, 34-139

20. Bartolo di Fredi Cini
Italian, c. 1330–1410
Saint Peter, 1395–1400
Tempera and gold leaf on wood panel
70⅞ × 19¹¹⁄₁₆ inches (180.0 × 50.0 cm)
Purchase: Nelson Trust, 50-13

21. Attributed to Don Silvestro dei Gherarducci
Italian, 1339–1399
Initial "M" with Saints James and Andrew(?), c. 1380
Leaf from an antiphonary
Tempera and gold leaf on vellum
12⅜ × 15¹¹⁄₁₆ inches (31.5 × 39.9 cm)
Purchase: acquired through the bequest of Ida C. Robinson, F61-14

22. *Chasuble Front*, early 15th century
Italy (Venice)
Velvet and silk
42¼ × 25 inches (107.3 × 63.5 cm)
Purchase: Nelson Trust, 31-108/1

22





23

23. Workshop of the Embriachi
Italian (Venice), active late 14th–early 15th century
Marriage Casket, early 15th century
Bone and wood
10¾ × 18 × 13¹³⁄₁₆ inches (27.3 × 45.7 × 35.1 cm)
Anonymous gift, 65-40

24. *The Virgin and Child in Glory*,
late 14th century
France or Flanders
Sandstone with paint
32 × 20¼ inches (81.3 × 51.4 cm)
Purchase: Nelson Trust, 33-3/5

25. Gherardo di Jacopo Starna,
called Starnina
Italian, c. 1354–c. 1413
Adoration of the Magi, c. 1405
Tempera on wood panel
12⅜ × 30¹¹⁄₁₆ inches (31.4 × 77.9 cm)
Gift of the Samuel H. Kress
Foundation, F61-60

26. Don Lorenzo Monaco and
assistant (Bartolomeo di Fruosino?)
Italian, c. 1375–1423/1424
Madonna of Humility, c. 1410
Tempera and gold leaf
on wood panel
44⅜ × 26³⁄₁₆ inches
(112.8 × 66.5 cm), arched top
Purchase: Nelson Trust, 40-40



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25



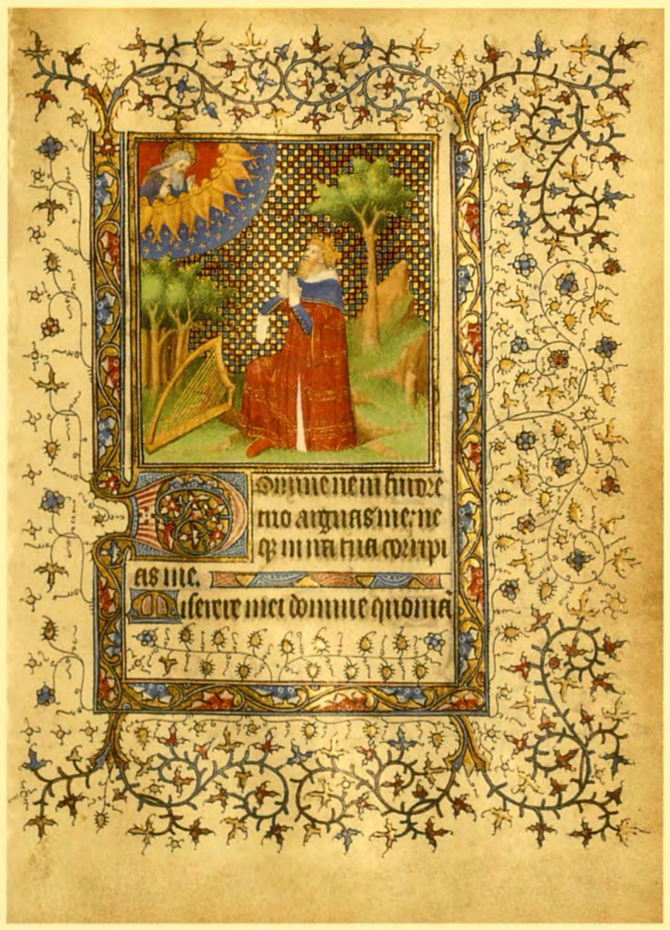


26



28

27



27. Attributed to the workshop of the Boucicaut Master
French, active early 15th century
King David as Psalmist, c. 1412
Page from a Book of Hours
Tempera and gold leaf on vellum
8 × 6 inches (20.3 × 15.2 cm)
Purchase: Nelson Trust, 34-303/1

28. Gonçal Peris de Sarria and workshop
Spanish (Aragon), active early 15th century
Altarpiece with Scenes from the Life of the Virgin, 1420–1430
Tempera and gold leaf on wood panel
156 × 113¾ inches (396.2 × 288.9 cm)
Purchase: Nelson Trust, 32-207 A-P



29



30



31



32

29. *The Crucifixion*, 1450–1500
England
Alabaster with paint
23½ × 10¾ inches (59.7 × 27.3 cm)
Purchase: Nelson Trust, 43-31

30. *Saint George*, late 15th century
France
Fragmentary bust
Limestone with paint
Height: 15 inches (38.1 cm)
Purchase: Nelson Trust, 35-18

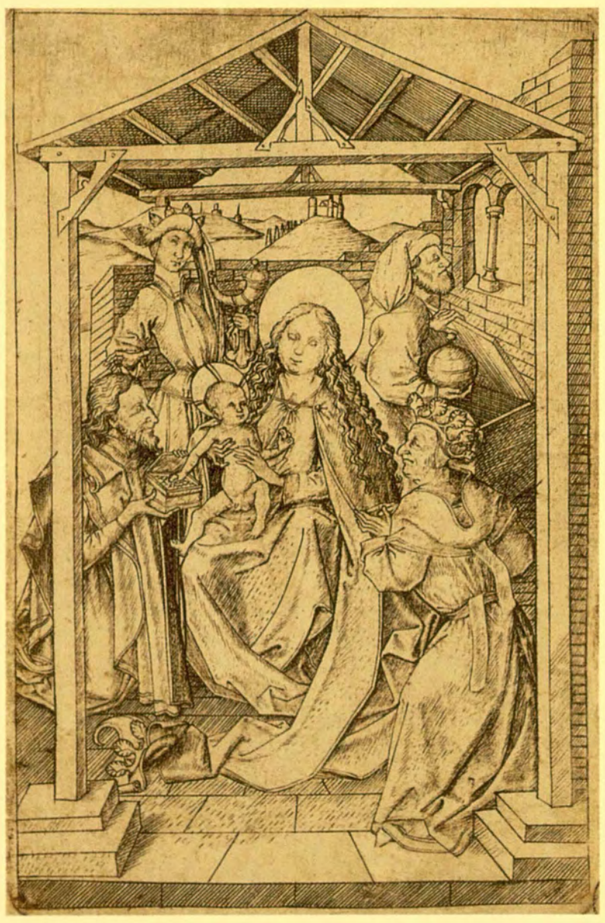
31. *God the Father*, 15th century
France
Stained and painted glass
Diameter: 31⅝ inches (80.3 cm)
Purchase: Nelson Trust, 44-49/10

32. Workshop of Peter Hemmel
German, active late 15th century
Heraldic Panel with Arms of Anton von Ramstein, c. 1470s–1482
Stained and painted glass
34 × 21½ inches (86.4 × 54.6 cm)
Purchase: Nelson Trust, 44-61

33. Master E. S.
German, active 1440–1467
Adoration of the Magi, c. 1460–1465
Engraving
5⅛ × 3⅝ inches (13.0 × 8.4 cm)
Purchase: Nelson Trust, 33-1624

34. Petrus Christus
Flemish, c. 1410–1475/1476
Virgin and Child in a Domestic Interior, c. 1460–1467
Oil on wood panel
27⅜ × 20⅛ inches (69.5 × 51.0 cm)
Purchase: Nelson Trust, 56-51

33

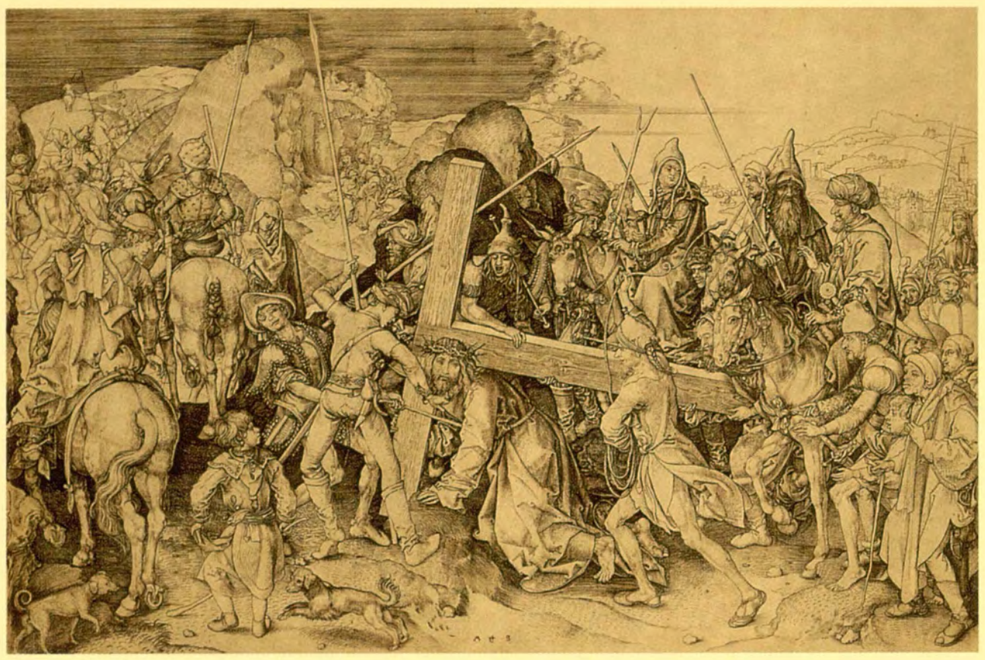




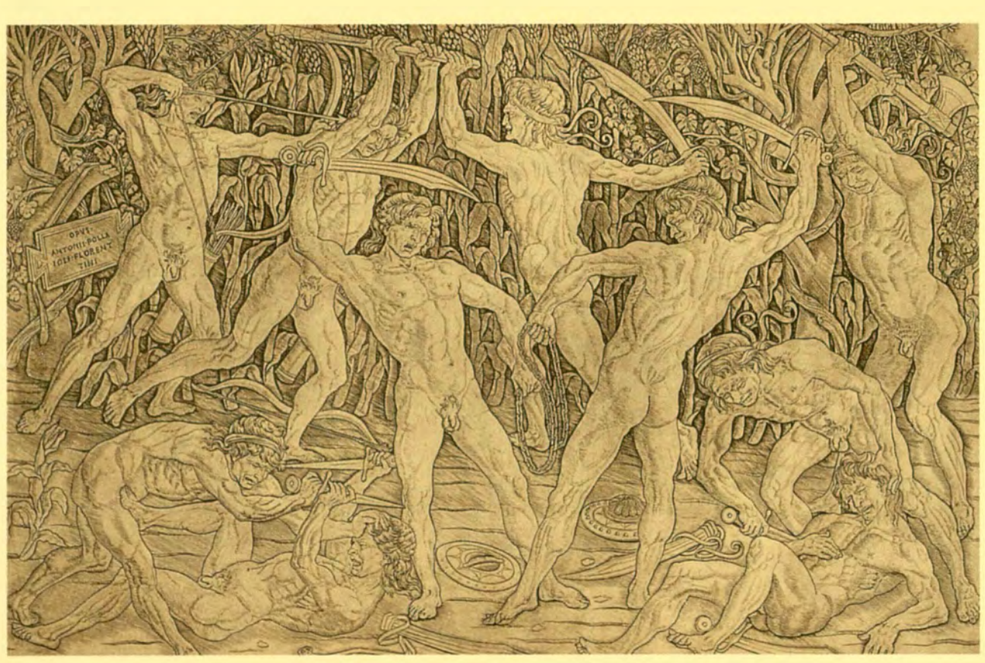
34



35



36



37



38

35. Andrea Mantegna
Italian, 1431–1506
Battle of the Sea Gods: Right Half of a Frieze, 1470s
Engraving
13⅛ × 17⅝ inches (33.3 × 44.8 cm)
Purchase: Nelson Trust, 34-187

36. Martin Schongauer
German, c. 1430–1491
The Large Bearing of the Cross, c. 1470
Engraving
11⅝ × 17 inches (28.8 × 43.2 cm)
Purchase: Nelson Trust, 33-1452

37. Antonio del Pollaiuolo
Italian, 1431/1432–1498
Battle of the Nudes, c. 1470–1475
Engraving
15⅝ × 23 inches (38.9 × 58.4 cm)
Purchase: Nelson Trust, 34-188

38. *Dish*, c. 1475
Italy (Orvieto)
Earthenware with tin glaze
Diameter: 13¼ inches (33.7 cm)
Purchase: Nelson Trust, 35-19



39

39. *The Disrobing of Christ*, c. 1475
Germany
Hand-colored woodcut
5¾ × 4⅝ inches (14.6 × 11.0 cm)
Purchase: Nelson Trust, 33-1629

40. *The Virgin and Child*, c. 1475
France
Limestone with paint
Height: 35¼ inches (89.5 cm)
Purchase: Nelson Trust, 38-8

41. *Initial "N" with the Stigmatization of Saint Francis*, late 15th century
Italy (Ferrara)
Leaf from an antiphonary
Tempera and gold leaf on vellum
28¾ × 20⅝ inches (73.0 × 52.4 cm)
Purchase: Nelson Trust, 31-120

42. Israhel van Meckenem
German, c. 1440/1445–1503
Saint Thomas and Saint James the Less, c. 1480–1485
Engraving
8⅝ × 5⅝ inches (21.1 × 14.1 cm)
Purchase: Nelson Gallery Foundation, F89-34

40





41



42



43

43. Attributed to Master Antonio
Flemish, active in Spain c. 1480–1520
The Last Supper, early 16th century
Wood with paint, gilding, and gesso
Length: 34 inches (86.4 cm)
Purchase: Nelson Trust, 30-41

44. Master I. A. M. of Zwolle
Dutch, c. 1440–1504
The Last Supper, c. 1485
Engraving
13⅝ × 10⅝ inches (34.5 × 27.0 cm)
Purchase: Nelson Trust, 35-44/2

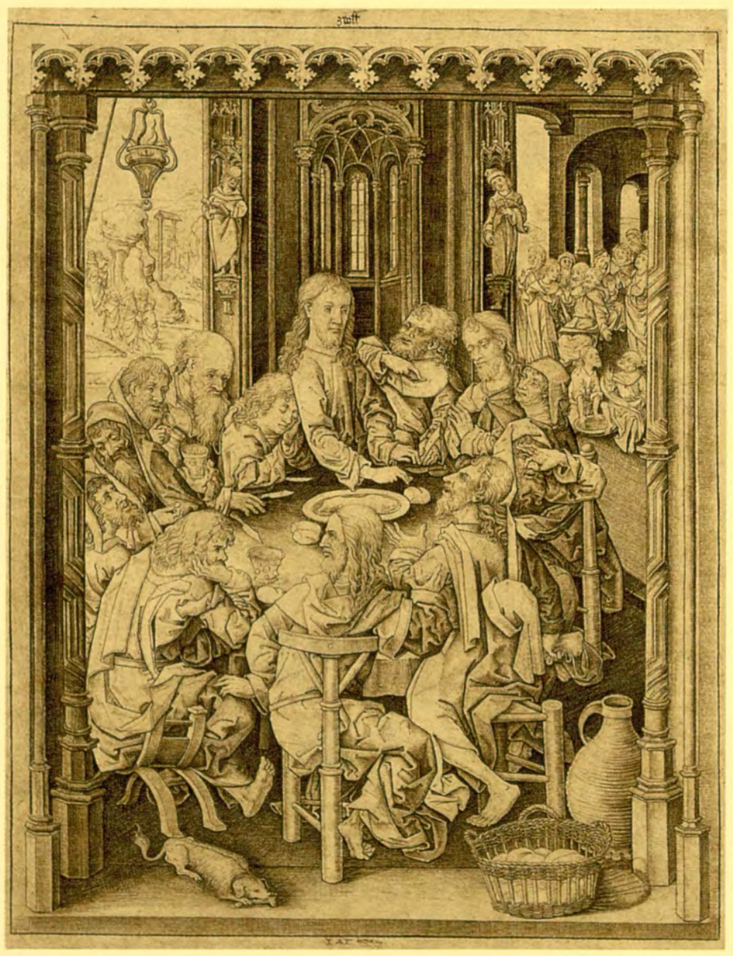
45. Jean Duvet
French, 1485–c. 1570
The Martyrdom of Saint John the Evangelist
Engraving
11¾ × 8⅝6 inches (29.9 × 21.1 cm), arched top
Purchase: Nelson Trust, 35-44/3

46. Albrecht Dürer
German, 1471–1528
Nemesis (The Great Fortune), 1501–1502
Engraving
13 × 8Ⅾ6 inches (33.0 × 22.7 cm)
Purchase: Nelson Trust, 35-44/1

47. Master of the Monis Altar
German, active late 15th–early 16th century
Saints George and Wolfgang, c. 1491
Tempera and oil on wood panel
69½ × 26½ inches (176.5 × 67.3 cm)
Purchase: Nelson Trust, 34-101

48. *Saint George and the Dragon*, c. 1500
Austria (Styria)
Wood with paint
Height: 73 inches (185.4 cm)
Purchase: acquired through the bequest of Ida C. Robinson, F60-45

44



45



46





47



48



49



50

49. Master S (Sanders or
Alexander van Brugsal)
Flemish, active c. 1505–1554
Madonna and Child on a Crescent
Hand-colored engraving
4¼ × 3 inches (10.9 × 7.6 cm)
Purchase: Nelson Gallery Foundation, F83-35

50. *Processional Cross*, early 16th century
Spain (Andalusia)
Silver with gilding
50½ × 23 inches (128.3 × 58.4 cm)
Purchase: Nelson Trust, 41-6



51



52



53



51. *The Crucifixion*, 1500–1525
Flanders
Center section of an altarpiece
Wood
62 × 31⅞ inches (157.5 × 81.0 cm)
Purchase: Nelson Trust, 41-10/3

52. Tilman Riemenschneider
German, c. 1460–1531
The Mourning Virgin, c. 1505–1510
Limewood
Height: 23¼ inches (59.1 cm)
Purchase: Nelson Trust, 64-6

53. *A Nobleman* and *Saint John the Baptist*
France, c. 1500
Stained and painted glass
104¼ × 29 13⁄16 inches (264.8 × 75.7 cm);
105⅞ × 29 5⁄16 inches (268.9 × 74.5 cm)
Purchase: Nelson Trust, 44-49/6, 7

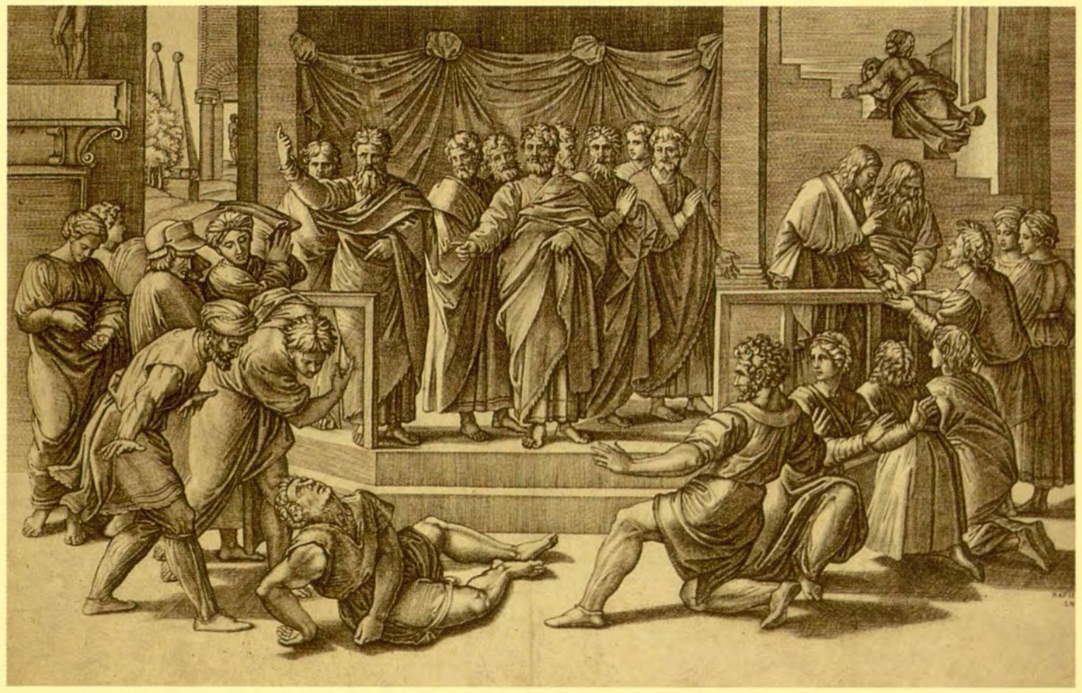
54. Workshop of Pieter van Aelst, manufacturer
Flemish, active c. 1497–1532
The Way to Calvary, c. 1510
Silk and wool
118 × 116 inches (299.7 × 294.6 cm)
Purchase: Nelson Trust, 34-41

55. Agostino de Musi, called Agostino Veneziano (after Raphael)
Italian, 1490–1540
The Death of Ananias, c. 1516
Engraving
10 × 15 11⁄16 inches (25.4 × 39.8 cm)
Purchase: Nelson Trust, 32-74/11

56. Lucas van Leyden
Dutch, 1494–1533
Esther before Ahasuerus, dated 1518
Engraving
10⅝ × 8 11⁄16 inches (27.0 × 22.1 cm)
Purchase: acquired through the Nelson Gallery Foundation and the David T. Beals III Fund, F86-24



54



55



56



57

57. Albrecht Dürer
German, 1471–1528
Saint Jerome in His Study, dated 1514
Engraving
9⅞ × 7½ inches (25.1 × 19.1 cm)
Gift of Robert B. Fizzell, 58-70/21

58. Ugo da Carpi (after Raphael)
Italian, c. 1480–1532
The Death of Ananias, 1518
Chiaroscuro woodcut
9⅝ × 14¾ inches (24.5 × 37.5 cm)
Purchase: Nelson Gallery
Foundation, F88-19



58

59. *The Virgin and Child*, c. 1520
Germany (Upper Rhine)
Wood with paint and gilding
Height: 57½ inches (146.1 cm)
Purchase: Nelson Trust, 31-107



59

The Renaissance (c. 1450–1600)

60. Giovanni di Paolo and workshop
Italian, c. 1397–1482
Madonna and Child between Saints Jerome and Augustine, 1445–1450
Tempera on wood panel (transferred to composition board)
31¼ × 27¹¹⁄₁₆ inches (79.4 × 70.3 cm)
Gift of the Samuel H. Kress Foundation, F61-58

61. Hayne de Bruxelles
French or Flemish, active 1450s
Virgin and Child, c. 1454–1455
Oil on wood panel
24⁹⁄₁₆ × 14¼ inches (62.4 × 36.2 cm)
Purchase: Nelson Trust, 32-149

62. Workshop of Giovanni Gaggini
Italian, died 1517
Saint George and the Dragon, late 15th century
Marble with gilding and paint
28 × 78 inches (71.1 × 198.1 cm)
Gift of the Laura Nelson Kirkwood Residuary Trust, 41-29/11



60



61

62





63



64

63. Hans Memling
Flemish, c. 1430–1494
Madonna and Child Enthroned, c. 1465–1470
Oil on wood panel
28½ × 19½ inches (72.4 × 49.5 cm)
Purchase: Nelson Trust, 44-43

64. Giovanni Pietro Birago
Italian, active c. 1470–1513
Initial "S" with the Presentation in the Temple, c. 1470
Tempera and gold leaf on vellum
6⅝ × 6½ inches (16.9 × 16.5 cm)
Purchase: Nelson Trust, 33-1363

65. Circle of Gregorio di Lorenzo
Italian, late 15th century
Madonna and Child, c. 1470
Marble
Diameter: 26 inches (66.0 cm)
Purchase: Nelson Trust, 33-111



65

66







67

66. Master of the Marble Madonnas
Italian, active c. 1470–1500
Bust of Saint John the Baptist, late 15th century
Marble
Height: 17½ inches (44.4 cm)
Purchase: Nelson Trust, 68-9

67. Andrea Bregno
Italian, 1418–1503
Saint James the Less and *Saint Philip*, 1475–1477
Marble
41 × 18¼ inches (104.1 × 46.4 cm), each
Gift of the Samuel H. Kress Foundation, F61-67, 68

68. Workshop of Benedetto Briosco and Tommaso Cazzaniga
Italian, c. 1460–1526 and active 1483–1504
The Annunciation and *The Presentation in the Temple*, c. 1484
Marble with gilding
24 × 23¾ inches (61.0 × 60.3 cm);
24 × 23$^{13}/_{16}$ inches (61.0 × 60.5 cm)
Purchase: Nelson Trust, 51-29/1, 2





68

69. Attributed to Antonio Mantegazza
Italian, active 1472–c. 1495
Head of a Man in Profile to the Right, 1490s
Marble
Diameter: 18½ inches (47.0 cm)
Purchase: Nelson Trust, 31-119



69

70. Andrea Briosco, called Il Riccio
Italian, c. 1470–1532
The Entombment, 1500–1525
Bronze
4½ × 6½ inches (11.4 × 16.5 cm)
Purchase: Nelson Trust, 61-5



70

71. Albrecht Dürer
German, 1471–1528
Head of a Roebuck, c. 1503
Brush and gray ink on paper
9 × 6 1/16 inches (22.9 × 15.4 cm)
Purchase: Nelson Trust, 53-81

72. Lorenzo di Credi
Italian, 1458/1459–1537
Madonna and Child with the Infant Saint John the Baptist, c. 1510
Oil with tempera highlights on wood panel
40 1/16 × 28⅝ inches (101.8 × 72.7 cm)
Purchase: Nelson Trust, 39-3

71





72



73



74



75

73. Giovanni Bellini
Italian, 1432/1433–1516
Madonna and Child, c. 1485
Oil on canvas (transferred from wood panel)
28⅞ × 21¾ inches (72.6 × 55.3 cm)
Gift of the Samuel H. Kress Foundation, F61-66

74. Bernard van Orley
Flemish, c. 1488–1541
The Knighting of Saint Martin by the Emperor Constantine, c. 1514
Oil on wood panel
27¼ × 29¾ inches (69.2 × 75.6 cm)
Purchase: Nelson Trust through the bequest of Henry J. Haskell, 53-39

75. Giuliano Bugiardini
Italian, 1475–1554
Madonna and Child with the Infant Saint John the Baptist, 1510–1512
Oil and tempera on Masonite (transferred from wood panel)
Diameter: 49½ inches (125.7 cm)
Purchase: Nelson Trust, 68-10



76



77

76. Lucas Cranach the Elder
German, 1472–1553
The Last Judgment, c. 1525–1530
Oil on wood panel
28½ × 39⅛ inches (72.4 × 99.4 cm)
Purchase: Nelson Trust, 60-37

77. Jan Gossaert, called Mabuse
Flemish, c. 1478–1532
Portrait of Jean de Carondelet, 1525–1530
Oil on wood panel
17 × 13½ inches (43.2 × 34.3 cm)
Purchase: Nelson Trust, 63-17

78. Circle of Jan Wellens de Cock
Flemish, active 1506–1527
The Temptation of Saint Anthony, c. 1522–1525
Oil on wood panel
11¼ × 15⅝ inches (28.6 × 38.9 cm)
Purchase: Nelson Trust, 50-51

79. *Dish*, c. 1520
Italy (Deruta)
Earthenware with tin glaze
Diameter: 16¾ inches (42.5 cm)
Purchase: Nelson Trust, 34-82

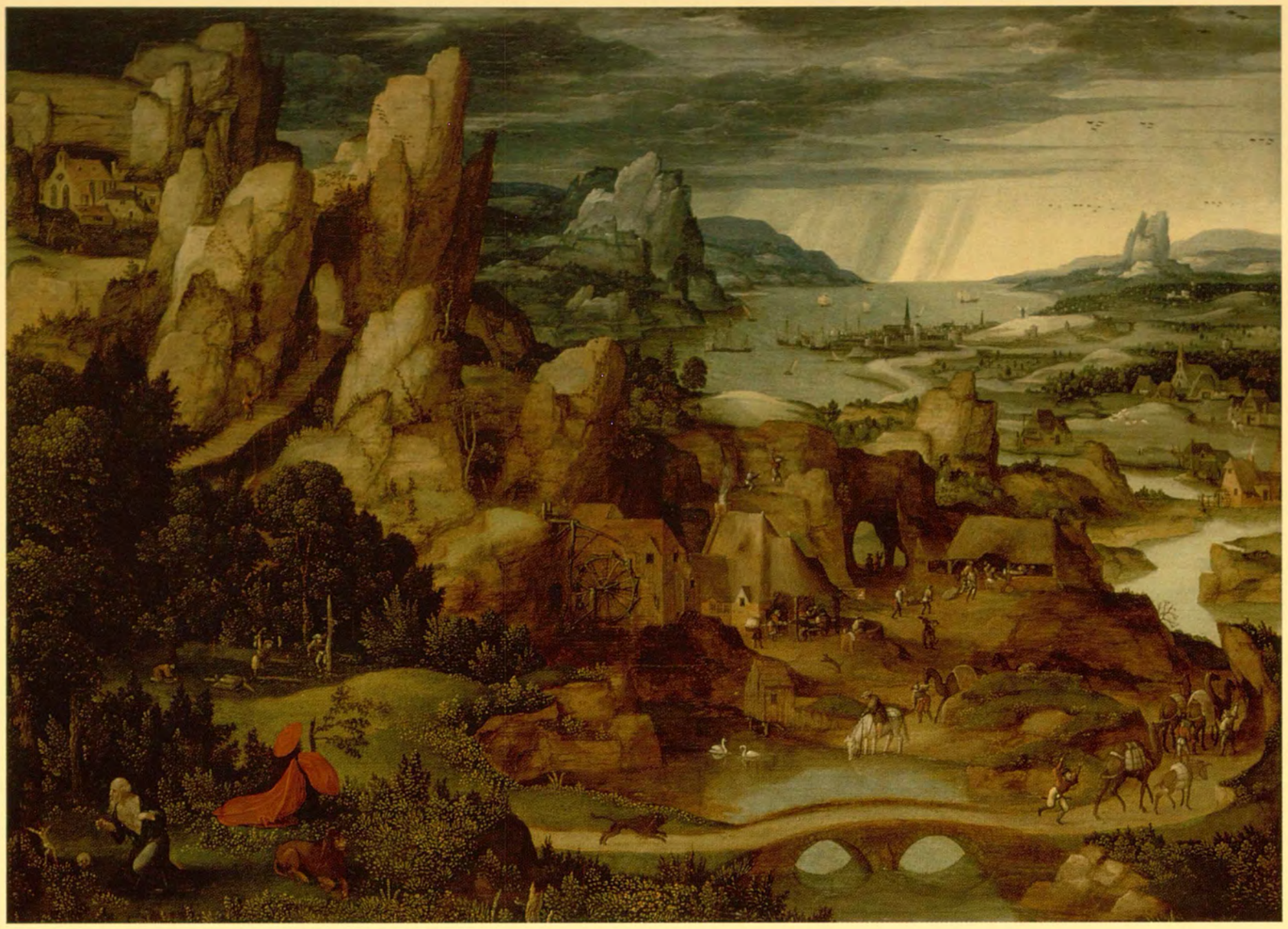
80. Master of the Female Half-Lengths
Flemish, active c. 1520–1540
Penitent Saint Jerome in Landscape, c. 1525–1530
Oil on wood panel
14½ × 19¹¹⁄₁₆ inches (36.8 × 50.0 cm)
Purchase: Nelson Trust, 61-1



78



79

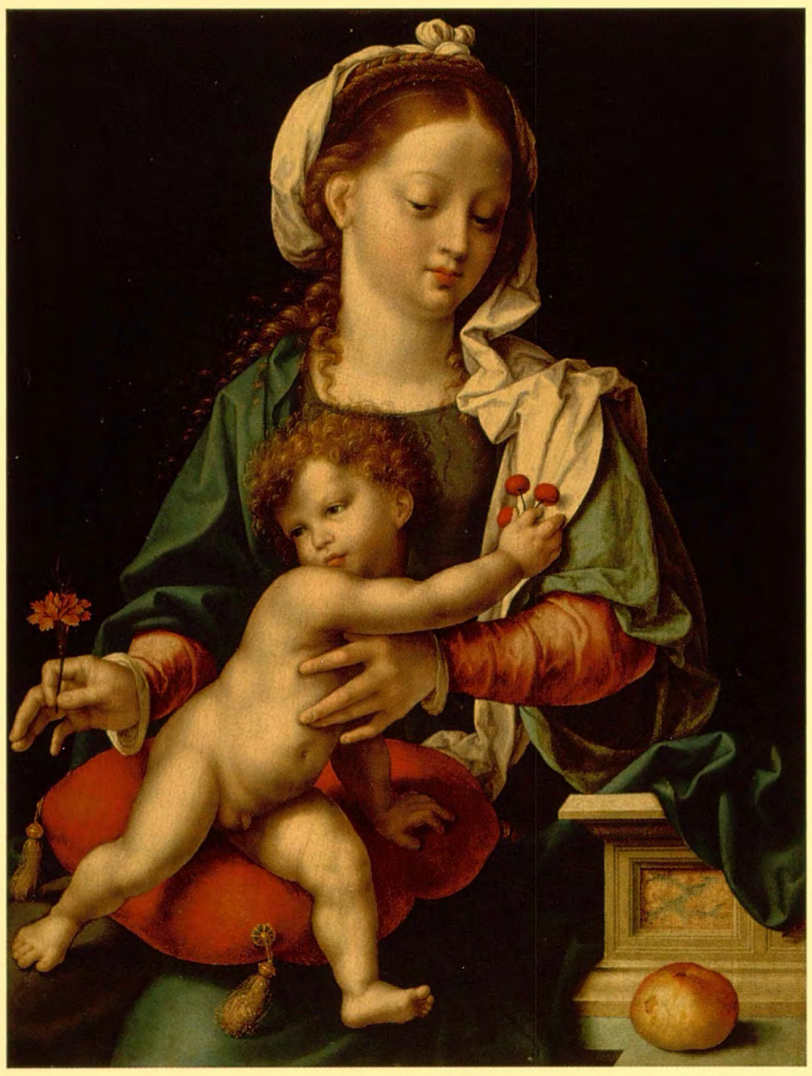


80



81

82



81. Leonard Limousin
French (Limoges), 1515–c. 1576
The Crucifixion, dated 1535 and 1536
Copper with enamel and gilding
9¾ × 8⅜ inches (24.8 × 21.3 cm)
Purchase: Nelson Trust, 31-106

82. Joos van Cleve
Flemish, active 1511–1540/1541
Madonna and Child with Carnation, c. 1535
Oil on wood panel
24⅛ × 18¼ inches (61.3 × 46.4 cm)
Purchase: Nelson Trust, 33-50

83



83. Workshop of Colin Nouailher
French (Limoges), active c. 1539–after 1571
Plaque of Alexander the Great, c. 1540
Copper with enamel and gilding
10¾ × 10¾ inches (27.3 × 27.3 cm)
Purchase: Nelson Trust, 45-32/1



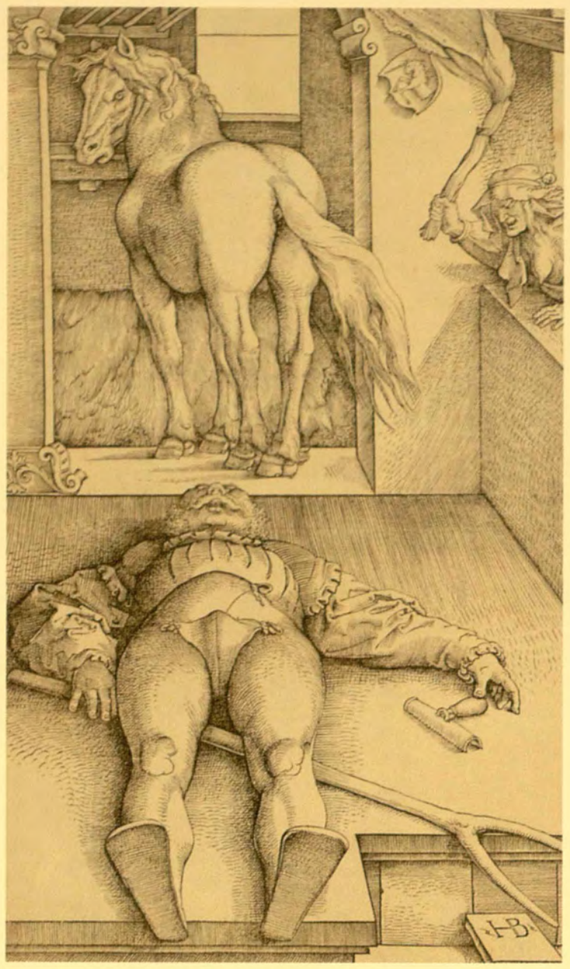
84

84. Lucas Cranach the Elder
German, 1472–1553
The Three Graces, dated 1535
Oil on wood panel
19⅞ × 14 1/16 inches (50.5 × 35.7 cm)
Purchase: Nelson Trust, 57-1



85

85. Girolamo da Carpi
Italian, 1501–1556
The Adoration of the Magi, c. 1545
Oil on wood panel
20¼ × 13⅜ inches (51.4 × 34.0 cm)
Purchase: the Mr. and Mrs. Earl D. Wilberg Fund for European Art, 2004.1



86

86. Hans Baldung Grien
German, 1476–1545
Bewitched Groom, c. 1544
Woodcut
13½ × 7⅞ inches (34.3 × 20.0 cm)
Purchase: Nelson Trust, 33-1625

87. Georg Pencz
German, c. 1500–1550
Romulus and Remus, dated 1546
Brown ink over black chalk with watercolor and gouache on paper
Diameter: 11 inches (27.9 cm)
Purchase: Nelson Trust, 60-5

88. Bartolommeo Passerotti
Italian, 1529–1592
Copy after Michelangelo's "Aurora," c. 1550
Brown ink and red chalk on paper
17⅜ × 11½ inches (44.1 × 29.2 cm)
Purchase: Nelson Trust, 39-37



87

89. Tiziano Vecellio, called Titian
Italian, 1488/1490–1576
Antoine Perrenot de Granvelle, 1548
Oil on canvas
43 13/16 × 34¾ inches (111.3 × 88.3 cm)
Purchase: Nelson Trust, 30-15



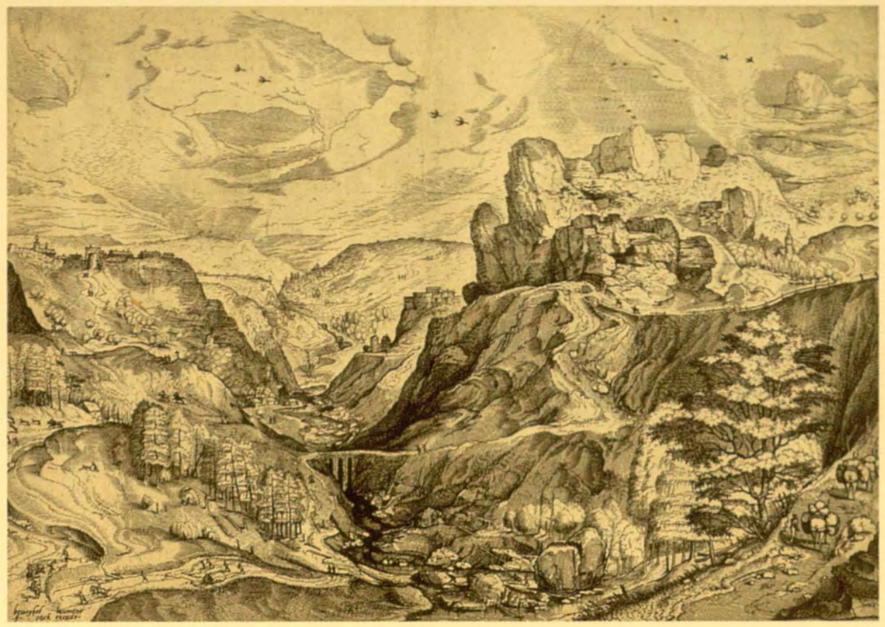
88



89



90



91

90. Pellegrino Tibaldi
Italian, 1527–1596
Ulysses before Troy, c. 1550
Brown ink and wash over black chalk, heightened with white, on light brown-washed paper
8 7/16 × 11 1/16 inches (21.5 × 28.1 cm)
Gift of the Newhouse Galleries, 33-63

91. Jan or Johannes and Lucas Duetecum (after Pieter Brueghel the Elder)
Flemish, active c. 1530–after 1606 and active from c. 1555
Alpine Landscape, c. 1555–1556
Etching and engraving
11 13/16 × 16 13/16 inches (30.0 × 42.7 cm)
Purchase: Nelson Gallery Foundation, F90-21

92. Agnolo di Cosimo di Mariano, called Bronzino
Italian, 1503–1572
Portrait of a Young Man, 1550–1555
Oil on wood panel
33 3/4 × 27 inches (85.7 × 68.6 cm)
Purchase: Nelson Trust, 49-28



92



93

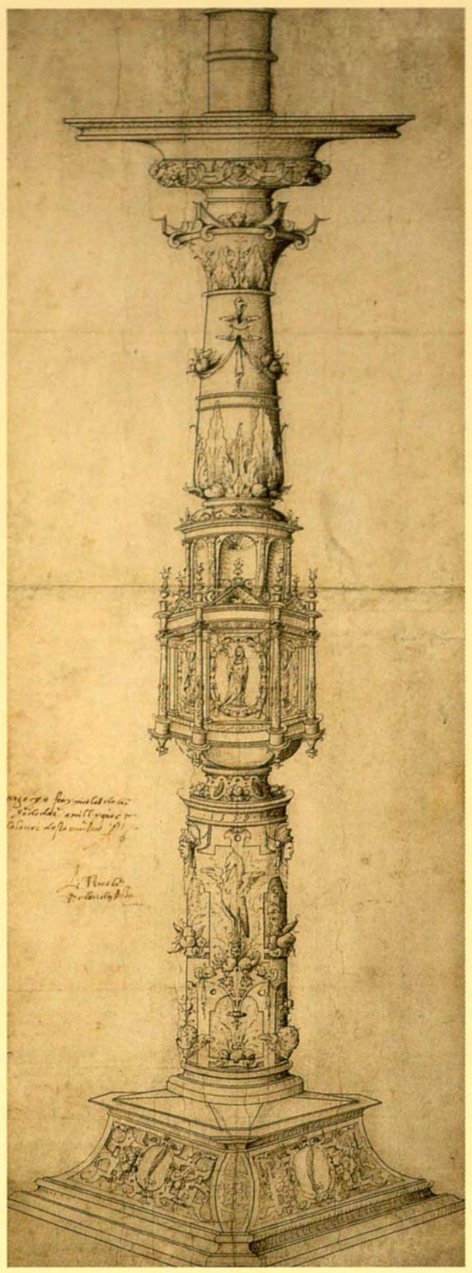
93. Vincenzo Danti
Italian, 1530–1576
The Flagellation of Christ, c. 1559
Marble
20¼ × 17⅛ inches (51.4 × 43.5 cm)
Purchase: Nelson Trust, 51-53

94. Anonymous Spanish(?) Monogrammist REZ, 16th century
Design for an Ecclesiastical Candlestick, dated 1559
Black ink, gray and brown wash over stylus on paper
28¾ × 10½ inches (73.0 × 26.7 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund, 54-10

95. Francesco Mosca, called Moschino
Italian, 1525–1578
Atalanta and Meleager with the Calydonian Boar, c. 1564–1565
Marble
Height: 81 inches (205.7 cm)
Purchase: Nelson Trust, 34-94

96. Hans Bol
Flemish, 1534–1593
Landscape with Daniel in the Lions' Den, dated 1564
Brown ink and wash over black chalk on paper
5¾ × 8⅜ inches (14.6 × 21.3 cm)
Gift of Mr. and Mrs. Milton McGreevy, F64-51/3

97. Luca Cambiaso
Italian, 1527–1585
Scene of Combat (Horatius Cocles at the Bridge?), c. 1565
Brown ink and wash on paper
9⅜ × 12 1/16 inches (23.8 × 30.6 cm)
Purchase: Nelson Trust, 44-29/1



94



95



96



97



98



100



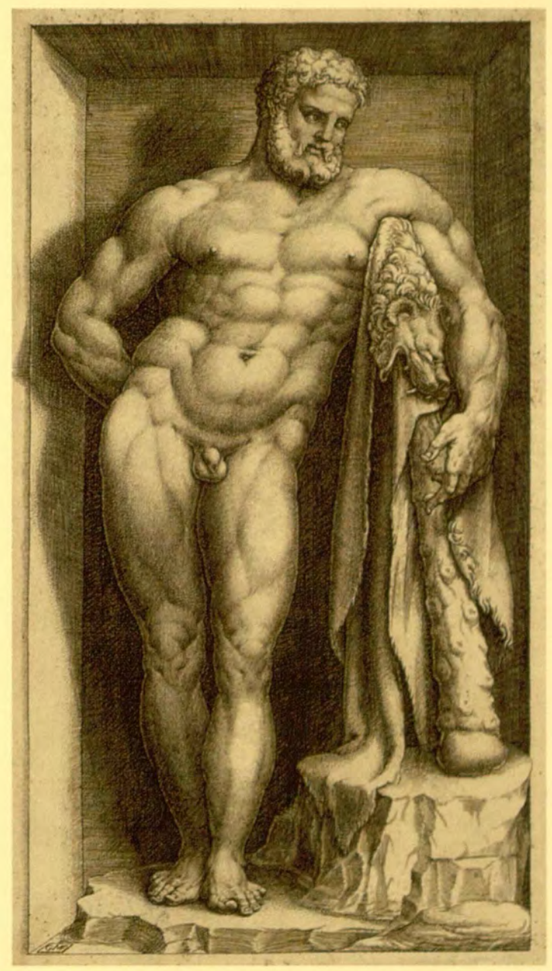
99

98. *Cassone (Chest)*, c. 1565
Italy
Walnut with gilding
25½ × 65½ × 21½ inches
(64.8 × 166.4 × 54.6 cm)
Purchase: Nelson Trust, 33-459

99. *Armor for Man and Horse*, c. 1565
Italy (Milan)
Steel and copper with gilding, leather, and textile
Height: 76 inches (193.0 cm), overall
Gift of the Laura Nelson Kirkwood Residuary Trust, 42-41

100. Workshop of Giambologna
Flemish, active in Italy, 1529–1608
Mercury, late 16th century
Bronze
Height of figure: 23 inches (58.4 cm)
Purchase: Nelson Trust, 66-26/1

101. Giorgio Ghisi
Italian, 1520–1582
The Farnese Hercules, late 1570s
Engraving
13⅛ × 7⅝ inches (33.3 × 18.6 cm)
Purchase: Nelson Trust, 41-19



101



102

102. Paolo Caliari, called Veronese, and workshop
Italian, 1528–1588
Christ and the Centurion, c. 1575
Oil on canvas
55⅜ × 81⅛ inches (140.6 × 206.1 cm)
Purchase: Nelson Trust, 31-73

103



103. Federico Zuccaro
Italian, 1540/1541–1609
A Woman Putting on Her Stockings, c. 1575–1582
Black and red chalk on buff paper
6¼ × 5¾ inches (15.9 × 14.6 cm)
Gift of Milton McGreevy, F61-55/7 A

104. Domenikos Theotokopoulos, called El Greco
Spanish (born Crete), 1541–1614
The Penitent Magdalene, c. 1580–1585
Oil on canvas
40 × 32¼ inches (101.6 × 81.9 cm)
Purchase: Nelson Trust, 30-35

104





105

105. Attributed to Germain Pilon
French, 1537–1590
Saint Barbara, c. 1580–1585
White marble
Height: 71 inches (180.3 cm)
Purchase: Nelson Trust, 49-27

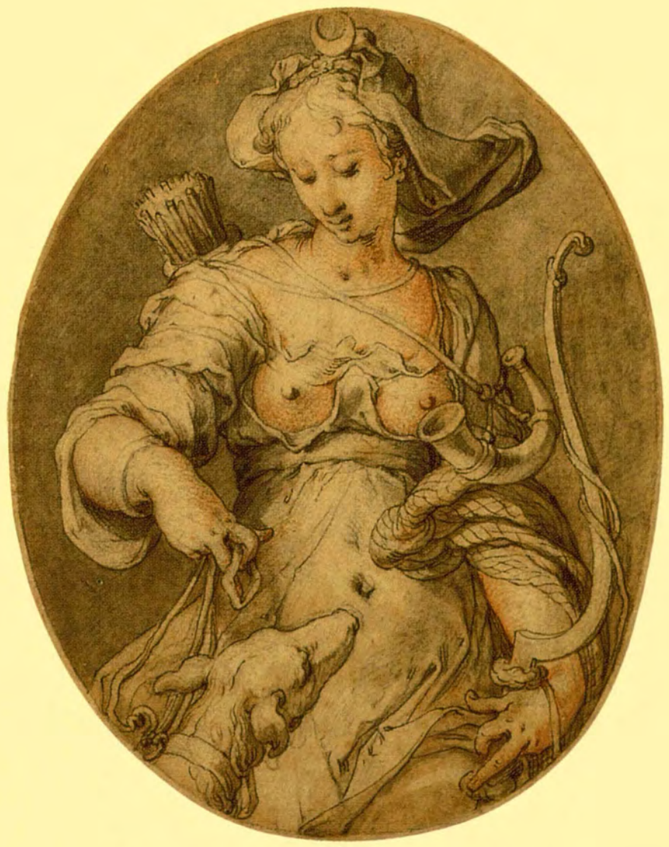


106

106. Attributed to the workshop of Hubert Gerhard
Dutch, active in Italy and elsewhere, c. 1540–1620
Saint John the Evangelist and *Saint Jude*,
c. 1583–1584
Bronze with gilding
Height: 8¾ inches (22.2 cm), each
Purchase: Nelson Trust, 59-71/1, 2

107. Abraham Bloemaert
Dutch, 1564–1651
Diana
Red and black chalk, brown ink and gray wash
on paper
5⁹⁄₁₆ × 4⅜ inches (14.1 × 11.1 cm)
Bequest of Milton McGreevy, 81-30/5

108. Hendrick Goltzius
Dutch, 1558–1617
Nox, Goddess of Night, c. 1588–1590,
printed later, possibly c. 1594
Chiaroscuro woodcut
13¹⁄₁₆ × 10⅛ inches (33.2 × 25.7 cm)
Purchase: Nelson Gallery Foundation, F84-56



107



108



109

109. Jan Pietersz. Saenredam
(after Abraham Bloemaert)
Dutch, 1565–1607
Allegory of the Vanity of Riches, late 16th century
Engraving
14 × 12¾ inches (35.6 × 32.4 cm)
Purchase: Nelson Gallery Foundation, F89-12

110. Joachim Anthonisz. Wtewael
Dutch, 1566–1638
The Martyrdom of Saint Sebastian, dated 1600
Oil on canvas
66⅝ × 49¼ inches (169.3 × 125.1 cm)
Purchase: Nelson Gallery Foundation, F84-71



110



111

111. Michelangelo Merisi, called Caravaggio
Italian, 1571–1610
Saint John the Baptist in the Wilderness, 1604–1605
Oil on canvas
68 × 52 inches (172.7 × 132.1 cm)
Purchase: Nelson Trust, 52-25



112

112. Italian School
The Emperor Lucius Verus, late 16th–early 17th century
Marble
Height: 27 inches (68.6 cm)
Purchase: Nelson Trust, 48-46



113

113. Giuseppe Cesari, called Il Cavaliere d'Arpino
Italian, 1568–1640
Madonna and Child with Saints Peter and Paul, 1608–1609
Oil on canvas
68 9/16 × 47 1/4 inches (174.2 × 120.0 cm)
Purchase: Nelson Trust, 91-14*



114



115

114. Gillis Claesz. d'Hondecoeter
Dutch, c. 1580–1638
Landscape with Travelers at Rest
Black chalk and brown ink on paper
9½ × 12⅜ inches (24.1 × 31.4 cm)
Gift of Milton McGreevy, F59-65/9

115. Abraham Janssens
Flemish, 1575–1632
Diana and Her Companions with Trophies of the Hunt, 1609–1612
Oil on copper
15¾ × 12⅜ inches (40.0 × 31.4 cm)
Purchase: 99-3*



116

116. Domenikos Theotokopoulos,
called El Greco
Spanish (born Crete), 1541–1614
Portrait of a Trinitarian Friar, c. 1609
Oil on canvas
36¼ × 33½ inches (92.1 × 85.1 cm)
Purchase: Nelson Trust, 52-23



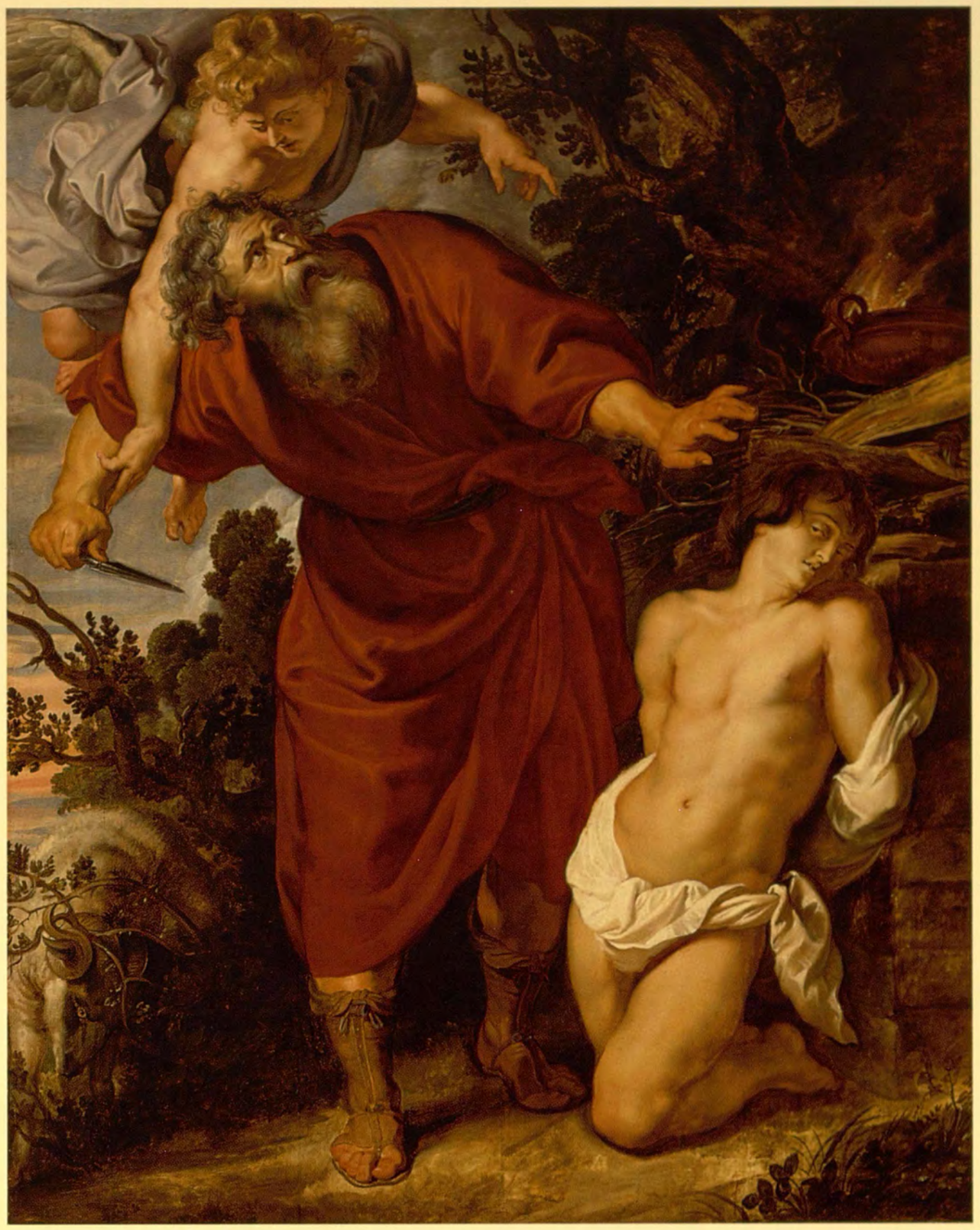
117

117. Attributed to David Heschler
German, 1611–1667
Hercules and Antaeus and *Hercules, Deianeira, and Nessus*
Ivory
5¾ × 4¼ inches (14.6 × 10.8 cm);
5½ × 4⅜ inches (14.0 × 11.1 cm)
Gift of Mr. and Mrs. Jack Linsky, 59-75/1, 2



118

118. Jusepe de Ribera
Spanish, active in Italy, 1591–1652
The Martyrdom of Saint Lawrence,
c. 1620
Oil on canvas
47⅝ × 52⅞ inches (120.2 × 134.3 cm)
Purchase: Nelson Trust, 88-9*



119

119. Peter Paul Rubens
Flemish, 1577–1640
The Sacrifice of Isaac, c. 1612–1613
Oil on wood panel
55½ × 43½ inches (141.0 × 110.5 cm)
Purchase: Nelson Trust, 66-3

120



120. Jacques Bellange
French, active 1580–1620
Martyrdom of Saint Lucy, c. 1615–1616
Etching with engraving
18⅝ × 13⅞ inches (46.6 × 35.3 cm)
Purchase: Nelson Gallery
Foundation, F83-2

121



121. Pieter Brueghel the Younger
Flemish, 1564/1565–1637/1638
Summer Harvest, 1615–1625
Oil on wood panel
17¼ × 23¼ inches (43.8 × 59.0 cm)
Purchase: Nelson Trust, 34-297



122



123



124

122. Giulio Cesare Procaccini
Italian, 1574–1625
Holy Family with the Infant Saint John the Baptist and an Angel, 1616–1618
Oil on canvas
74¾ × 49⅛ inches (189.9 × 124.8 cm)
Purchase: acquired through the generosity of an anonymous donor, F79-4

123. Bernardo Strozzi
Italian, 1581/1582–1644
Saint Cecilia, c. 1620–1625
Oil on canvas
68⅛ × 48⅜ inches (173.0 × 122.9 cm)
Purchase: Nelson Trust, 44-39

124. Domenico Fetti
Italian, 1588/1589–1623
The Pearl of Great Price, c. 1618–1619
Oil on wood panel
24 × 17⅜ inches (61.0 × 44.1 cm)
Purchase: Nelson Trust, 48-43



125



126

125. Hendrick Terbrugghen
Dutch, 1588–1629
The Beheading of Saint John the Baptist, 1620s
Oil on canvas
58½ × 34⅜ inches (148.6 × 87.3 cm)
Purchase: Nelson Trust, 64-7

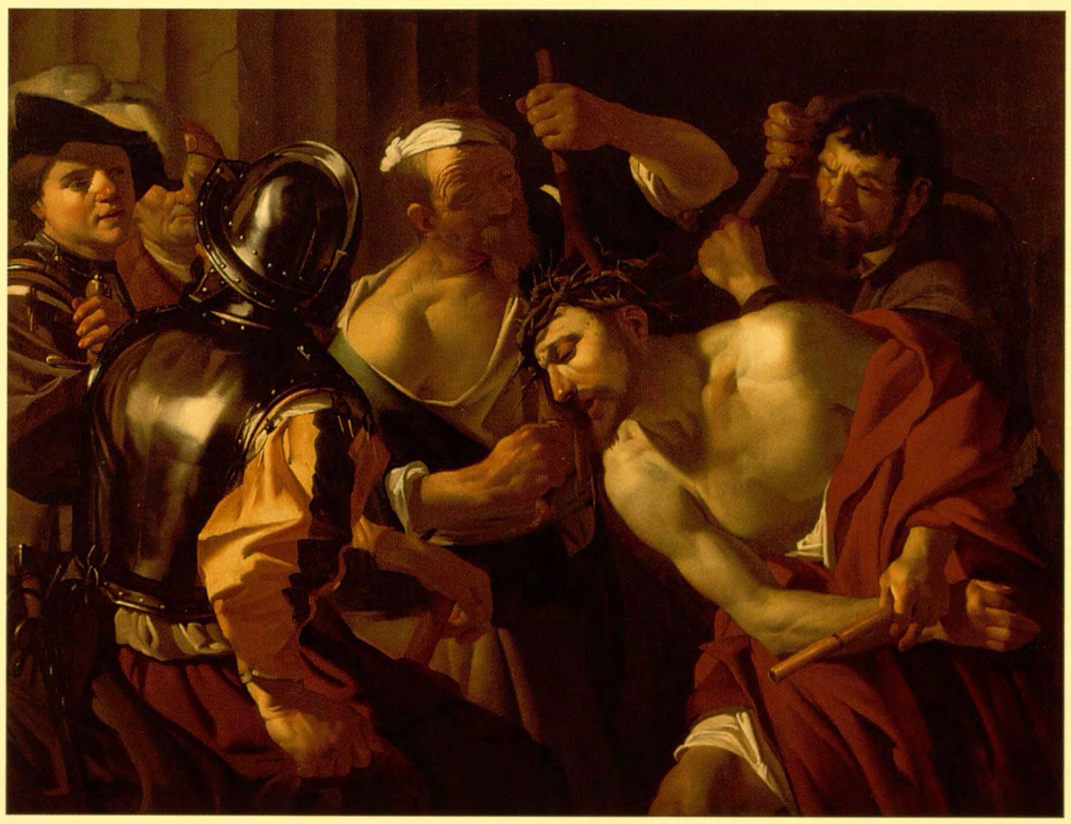
126. Peter Paul Rubens
Flemish, 1577–1640
The Battle of Constantine and Licinius, 1622
Oil on wood panel
14⅝ × 22⅝ inches (37.2 × 57.5 cm)
Purchase: Nelson Trust, 55-40

127. Dirck van Baburen
Dutch, c. 1595–1624
Christ Crowned with Thorns, 1621–1622
Oil on canvas
51⅜ × 67⅜ inches (130.5 × 171.2 cm)
Purchase: Nelson Trust with assistance from the Helen F. Spencer Fund and gifts of Robert Lehman (by exchange), 84-25

128. Jusepe de Ribera
Spanish (active in Italy), 1591–1652
Martyrdom of Saint Bartholomew, 1624
Etching with engraving
12¾ × 9⅝ inches (32.4 × 23.7 cm)
Purchase: Nelson Gallery Foundation, F83-34

129. Antonio d'Enrico, called Tanzio da Varallo
Italian, 1575/1580–c. 1635
The Penitent Saint Jerome, c. 1627–1630
Oil on canvas
31⅞ × 25¾ inches (81.0 × 65.4 cm)
Purchase: Nelson Trust through exchange of the bequest of Frances Logan, the gift of Herbert O. Peet, and other Trust properties, 97-16

127

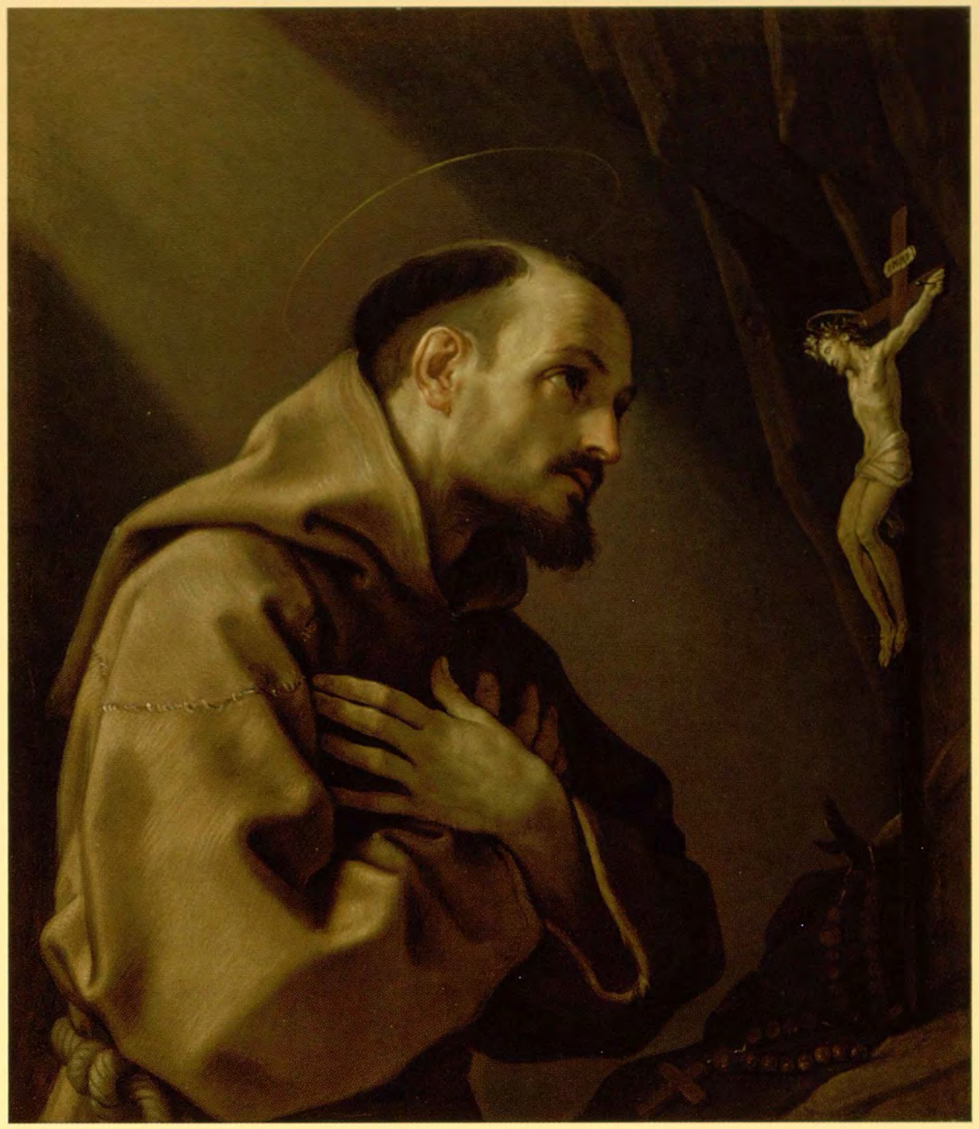


128





129



130

130. Guido Reni
Italian, 1575–1642
Saint Francis Adoring a Crucifix,
c. 1631–1632
Oil on canvas
32¼ × 27⅞ inches (81.9 × 70.8 cm)
Purchase: acquired through the bequest
of Katherine Kupper Mosher, F86-32

131. Christoffel Jegher
(after Peter Paul Rubens)
Flemish, 1596–1652/1653
Silenus Accompanied by a Satyr
and a Faun, c. 1635
Woodcut
17⅞₁₆ × 13⅝₁₆ inches (44.3 × 33.7 cm)
Purchase: Nelson Gallery
Foundation, F84-57

132. Pietro Testa
Italian, 1611/1612–1650
The Sacrifice of Abraham, c. 1640–1642
Etching
11⅛ × 9¼ inches (28.3 × 23.5 cm)
Purchase: Nelson Gallery
Foundation, F89-28



131



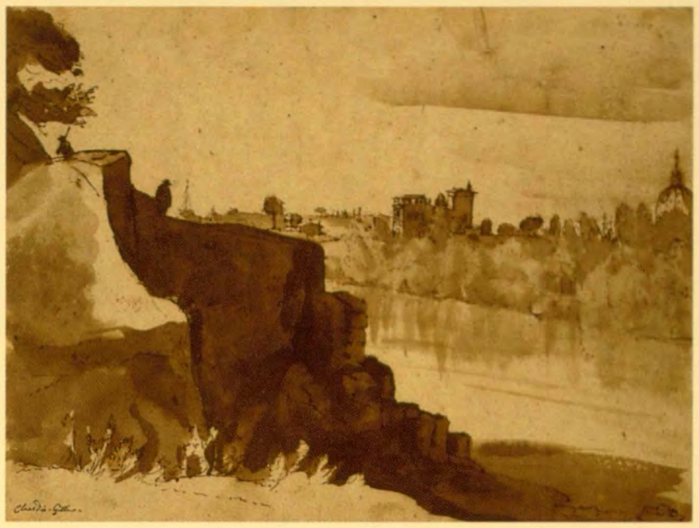
132



133



134



135



136

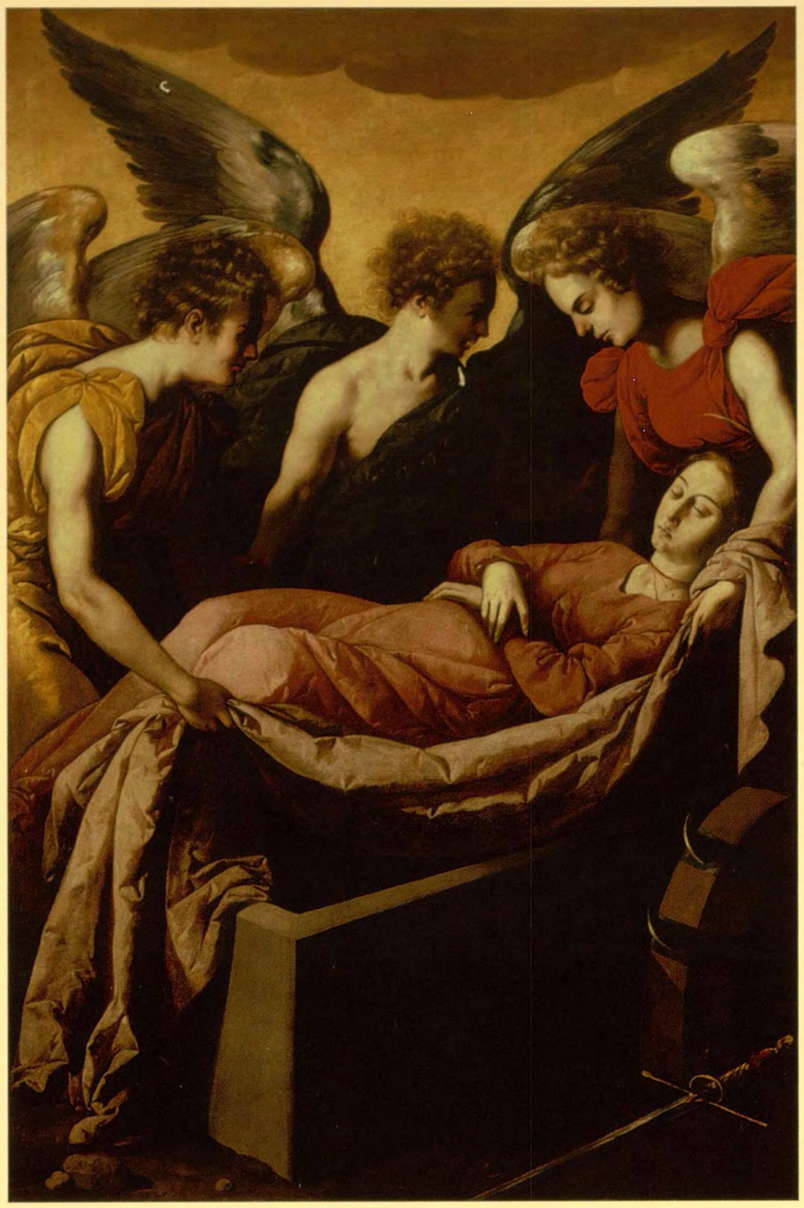
133. Nicolas Poussin
French, 1594–1665
The Triumph of Bacchus, 1635–1636
Oil on canvas
50½ × 59½ inches (128.3 × 151.1 cm)
Purchase: Nelson Trust, 31-94

134. Nicolas Poussin
French, 1594–1665
Study for "The Triumph of Bacchus," 1635
Brown ink and blue-gray wash over black chalk on paper
6 3/16 × 8 15/16 inches (15.7 × 22.7 cm)
Purchase: Nelson Trust, 54-83

135. Claude Gellée, called Le Lorrain
French, 1604/1605(?)–1682
View of the Tiber at Rome, c. 1635–1640
Brown ink and wash on paper
8 1/16 × 10 9/16 inches (20.5 × 26.9 cm)
Purchase: Nelson Trust, 33-99 A

136. Jacob Jordaens
Flemish, 1593–1678
Merry Company, c. 1635–1640
Oil and colored gouache over charcoal on paper
7¾ × 13 7/16 inches (19.7 × 34.1 cm)
Purchase: Nelson Trust, 61-2

137. Francisco de Zurbarán
Spanish, 1598–1664
The Entombment of Saint Catherine of Alexandria, 1636–1637
Oil on canvas
78¾ × 52 9/16 inches (200.0 × 133.5 cm)
Purchase: Nelson Trust, 61-21



137

138. Pieter Claesz.
Dutch, c. 1597–1661
Still Life, dated 1638
Oil on wood panel
25¼ × 20⅜ inches (64.1 × 51.3 cm)
Purchase: Nelson Trust, 31-114

139. Salomon van Ruysdael
Dutch, c. 1602–1670
Landscape with a Ferry, dated 1644
Oil on canvas
40⅝ × 64⅛ inches (103.2 × 162.9 cm)
Gift of the Samuel H. Kress Foundation, F61-72

140. After Alessandro Algardi
Italian, 1598–1654
The Baptism of Christ, c. 1700
Bronze
Height: 18 inches (45.7 cm)
Purchase: Nelson Trust, 47-34



138

139





140



141



142



143



144

141. Giovanni Benedetto Castiglione
Italian, 1609–1664
Allegory of Vanity, c. 1647–1649
Oil on canvas
39 × 56 1/16 inches (99.1 × 144.0 cm)
Gift of the Samuel H. Kress Foundation, F61-69

142. Claude Gellée, called Le Lorrain
French, 1604/1605(?)–1682
Mill on the Tiber, c. 1650
Oil on canvas
21 3/8 × 28 1/8 inches (54.3 × 71.5 cm)
Purchase: Nelson Trust, 32-78

143. Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Christ Healing the Sick (The Hundred Guilder Print), dated 1649
Etching, engraving, and drypoint
11 × 15 9/16 inches (27.9 × 39.5 cm)
Purchase: Nelson Trust, 36-8

144. Frans Hals
Dutch, 1581/1585–1666
Portrait of a Man, c. 1650
Oil on canvas
42 × 36 inches (106.7 × 91.4 cm)
Purchase: Nelson Trust, 31-90



145



146

145. Attributed to Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Saul and the Witch of Endor, c. 1650–1652
Brown ink and wash on paper
6 1/16 × 8 1/2 inches (15.5 × 21.6 cm)
Purchase: Nelson Trust, 61-25/2

146. Jan Josephsz. van Goyen
Dutch, 1596–1656
Riverbank, dated 1651
Black chalk and brown wash on paper
4 7/16 × 7 15/16 inches (11.3 × 20.2 cm)
Bequest of Milton McGreevy, 81-30/30

147. Giovanni Francesco Barbieri, called Il Guercino
Italian, 1591–1666
Saint Luke Displaying a Painting of the Virgin, 1652–1653
Oil on canvas
87 × 71 inches (221.0 × 180.3 cm)
Purchase: Nelson Gallery Foundation, F83-55

148. Salvator Rosa
Italian, 1615–1673
Mercury, Argus, and Io, c. 1653–1654
Oil on canvas
44 1/8 × 55 7/8 inches (112.1 × 141.9 cm)
Purchase: Nelson Trust, 32-192/1



147



148



149

149. Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Saint Jerome Reading in an Italian Landscape, c. 1653–1654
Etching, drypoint, engraving, and sulfur tint
10 7/16 × 8 1/4 inches (26.5 × 21.0 cm)
Purchase: Nelson Trust, 60-66

150. Giovanni Benedetto Castiglione
Italian, 1609–1664
Travelers with Animals on a Journey, c. 1655
Paint on beige paper
10 × 15 3/8 inches (25.4 × 39.0 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund, F59-60/2

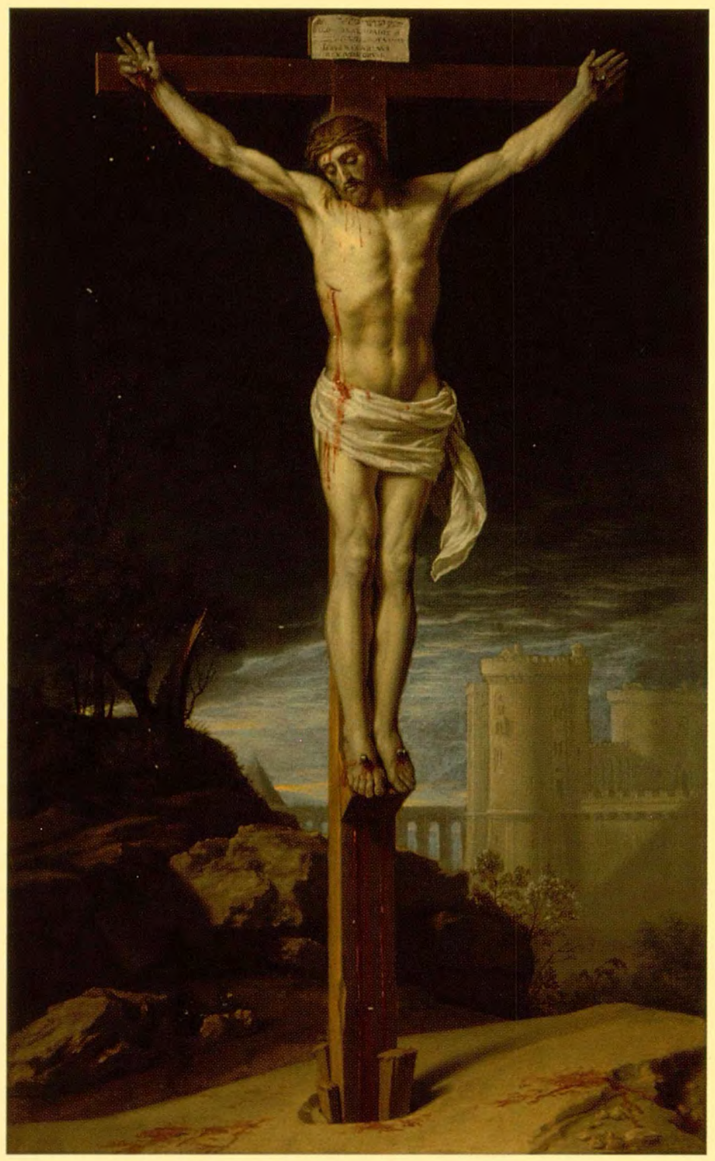


150

151. Philippe de Champaigne
French, 1602–1674
Christ on the Cross, c. 1655
Oil on canvas
35 1/2 × 22 inches (90.2 × 55.9 cm)
Purchase: Nelson Trust, 70-1

152. Sebastiano Mazzoni
Italian, c. 1611–1678
The Sacrifice of Jephthah's Daughter, c. 1655–1660
Oil on canvas
46 3/16 × 58 13/16 inches (117.3 × 149.5 cm)
Gift of the Samuel H. Kress Foundation, F61-64

151





152

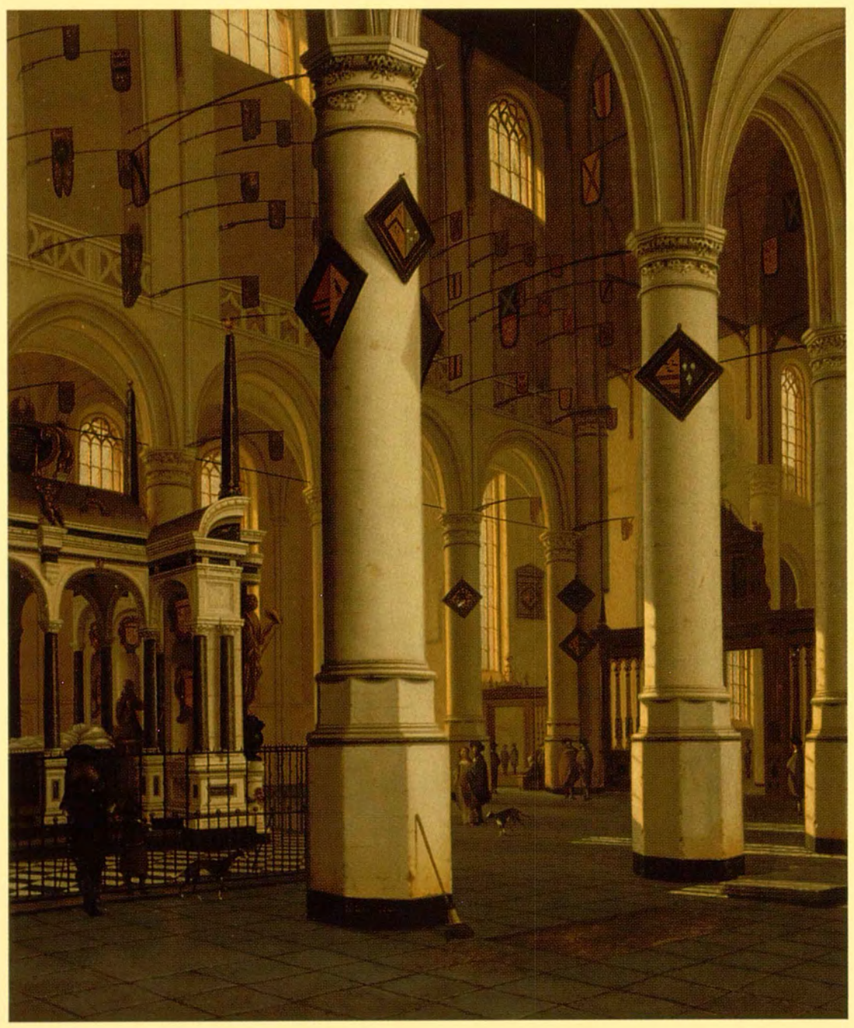


153



154

155



153. Jan de Bisschop
Dutch, 1628–1671
Moses and the Children of Israel at Mount Sinai
Brown ink and wash over traces of black chalk on paper
17 3/16 × 23 1/16 inches (43.7 × 58.6 cm)
Purchase: Nelson Trust, 44-29/5

154. Jan Steen
Dutch, 1626–1679
Fantasy Interior with Jan Steen and the Family of Gerrit Schouten, c. 1659–1660
Oil on canvas
33 1/4 × 39 3/4 inches (84.5 × 101.0 cm)
Purchase: Nelson Trust, 67-8

155. Hendrick van Vliet
Dutch, 1611–1675
Interior of the New Church at Delft, c. 1660–1670
Oil on canvas
39 1/8 × 32 7/16 inches (99.5 × 82.4 cm)
Purchase: Nelson Trust, 70-17



156



157

156. William Ta[y]lor
English (Staffordshire), born c. 1630
Charger, c. 1661
Earthenware with slip and lead glaze
Diameter: 16½ inches (41.9 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/782

157. Gerrit Dou
Dutch, 1613–1675
Self-Portrait at Age Fifty, dated 1663
Oil on wood panel
21½ × 15 15/16 inches (54.6 × 40.5 cm)
Purchase: Nelson Trust, 32-77

158. Ralph Toft
English (Staffordshire), active 1660–1680s
Charger, c. 1660–1680
Earthenware with slip and lead glaze
Diameter: 18 inches (45.7 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/787

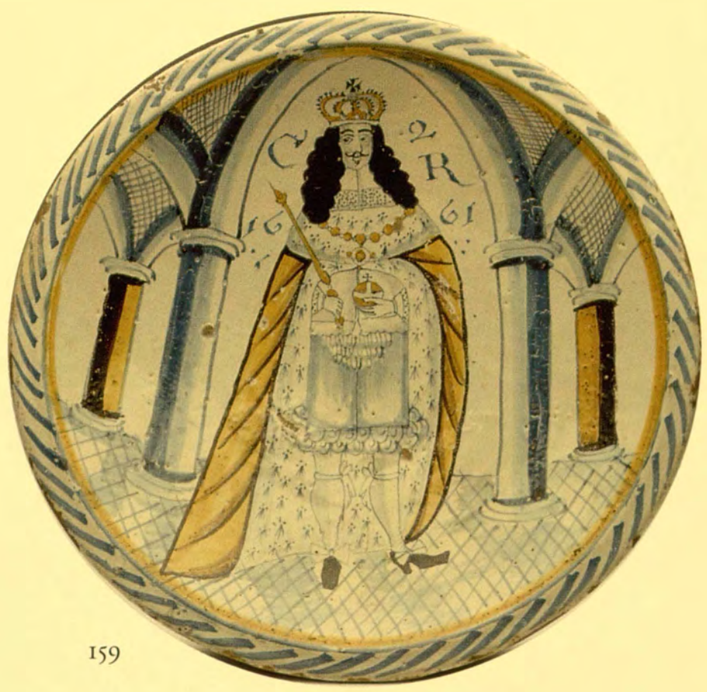
159. *Charger*, dated 1661
England (London)
Earthenware with tin glaze
Diameter: 12½ inches (31.8 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/190

160. Lieven Cruyl
Flemish, c. 1640–c. 1720
The Pantheon, Rome, c. 1667
Brown ink with gray wash over black and red chalks on paper
6 5/16 × 14 11/16 inches (16.0 × 37.3 cm)
Purchase: Nelson Trust, 50-52

161. Willem Van de Velde the Younger
Dutch, 1633–1707
Marine View, dated 1668
Oil on canvas
25 7/16 × 31 7/16 inches (64.7 × 79.9 cm)
Purchase: Nelson Trust, 32-169



158



159



160



161

162. Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Portrait of a Young Man, dated 1666
Oil on canvas
32⅛ × 25⅜ inches (81.6 × 64.4 cm)
Purchase: Nelson Trust, 31-75

163. Bartolomé Esteban Murillo
Spanish, 1618–1682
Virgin of the Immaculate Conception, c. 1670
Oil on canvas
54 × 46 inches (137.2 × 116.8 cm)
Purchase: Nelson Trust, 30-32

162





163



164

164. Balthasar Griessmann
Austrian (Salzburg), active second half of 17th century
Pokal (Covered Goblet) with the Judgment of Paris, c. 1670
Ivory
16¼ × 4⅛ inches (41.3 × 10.5 cm)
Purchase: Nelson Trust, 60-80



165

165. Meindert Hobbema
Dutch, 1638–1709
Road in the Woods, 1670s
Oil on canvas
37 × 51³⁄₁₆ inches
(94.0 × 130.0 cm)
Purchase: Nelson Trust, 31-76



166

166. François Girardon
French, 1628–1715
Louis XIV as a Roman General, late 17th century
Bronze
Height of horse and rider: 39⅝ inches (100.5 cm)
Purchase: Nelson Trust, 54-32

167. Factory of John Dwight
England (Fulham), 1670–1859
Covered Tankard, c. 1685–1690
Stoneware with salt glaze
Height: 10½ inches (26.7 cm)
Gift of Frank P. Burnap, 55-77 A,B

168. *Owl Jug*, c. 1690–1710
England (Staffordshire)
Earthenware with slip and lead glaze
Height: 9¼ inches (23.5 cm)
Purchase: the Charlotte and Perry Faeth Fund, 2004.4.A,B



167



168

169. Jan Claudius de Cock
Flemish, c. 1668/1670–1736
Medea and Aeson or *Medea and Pelias*, dated 1690
Brown ink over traces of graphite on paper
11¾ × 9½ inches (29.8 × 24.1 cm)
Gift of Mr. and Mrs. Milton McGreevy, F64-51/14

169



170. Possibly by the Bacor workshop
France (Paris), active late 17th–early 18th century
Tapestry with the Coat of Arms of the Greder Family, c. 1691–1694
Silk and wool with metallic threads
108¾ × 119 inches (276.2 × 302.3 cm)
Purchase: Nelson Trust, 32-191/3

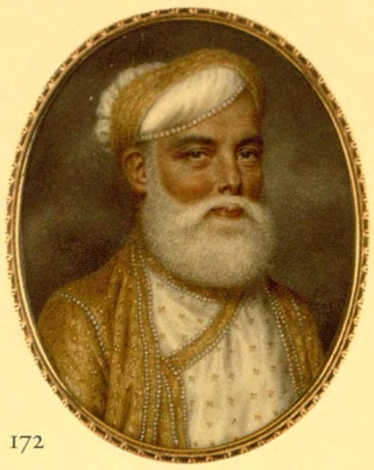


170



171

171. Nicholas Hilliard
English, 1547–1619
Portrait of George Clifford, Third Earl of Cumberland, c. 1595
Watercolor on vellum with brass
2¾ × 2⅜₁₆ inches (7.0 × 5.6 cm)
Gift of Mr. and Mrs. John W. Starr and the Starr Foundation, F58-60/188



172

172. John Smart
English, 1741/1742–1811
Portrait of Mohammed Ali, Nawab of Arcot, dated 1788
Watercolor on ivory with brass
2 × 1⅜₁₆ inches (5.1 × 4.0 cm)
Gift of Mr. and Mrs. John W. Starr, F71-32



173

173. Samuel Cooper
English, 1609–1672
Portrait of Dorothea, Countess of Sutherland, dated 1653
Watercolor on paper with brass
2⅜ × 2 inches (6.0 × 5.1 cm)
Gift of Mr. and Mrs. John W. Starr and the Starr Foundation, F58-60/14



174

174. Ozias Humphrey
English, 1742–1810
Mary, Countess of Thanet, dated 1771
Watercolor on ivory with brass, silver, and gemstone
2⅜ × 2 inches (6.0 × 5.1 cm)
Gift of Mr. and Mrs. John W. Starr and the Starr Foundation, F58-60/174

175. John Smart
English, 1741/1742–1811
Portrait of Colonel Keith Michael Alexander, dated 1810
Watercolor on ivory with brass
3⅜ × 2¾ inches (8.6 × 7.0 cm)
Gift of Mr. and Mrs. John W. Starr and the Starr Foundation, F65-41/51



175

The 18th Century



176

176. Isaac de Moucheron
Dutch, 1667–1744
Sense of Smell, late 17th–
early 18th century
Brown ink and gray wash on paper
13½ × 9⅝ inches (34.3 × 24.4 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Mission Fund, F63-51/2



177

177. *Fall of the Rebel Angels*,
early 18th century
Italy (Naples)
Ivory
Height: 10¾ inches (27.3 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 69-2



178

178. *Saint Michael Casting down the Rebel Angels*, early 18th century
Italy (Naples)
Wood with paint, gilding, and glass
Height: 34½ inches (87.6 cm)
Purchase: Nelson Trust, 61-53



179

179. David Willaume I
French, 1658–1741, active England (London), after 1674–1686
Pair of Covered Cups and Stands, dated 1700
Britannia Standard silver with mercury gilding
Height of cup: 5¼ inches (13.3 cm), each; diameter of stand: 5 inches (12.7 cm), each
Purchase: the Lillian M. Diveley Fund, F92-19/1, 2



180

180. *Charger*, c. 1700
England
Earthenware with slip and lead glaze
Diameter: 16¼ inches (41.3 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/781



181

181. *Posset Pot*, c. 1710
England (possibly Bristol)
Earthenware with tin glaze and enamel
Height: 8¾ inches (22.2 cm)
Gift of Frank P. Burnap, 55-89 A,B

182. *Cabinet on Stand*, c. 1710
England
Pine, oak, paint, and varnish with wood and gold
94⅞ × 44½ × 22⅞ inches
(241.0 × 113.0 × 58.1 cm)
Purchase: Nelson Trust, 33-23 A,B



182

183. Massimiliano Soldani Benzi
Italian, 1656–1740
Copy of the "Venus de' Medici,"
c. 1710–1720
Bronze
Height with base: 62½ inches (158.8 cm)
Purchase: the Elmer F. Pierson Foundation, F73-3

183





184

184. Johann Friedrich Böttger
German (Schleiz), 1682–1719
Meissen Porcelain Manufactory, manufacturer
Germany (Meissen), 1710–present
Coffee Pot, c. 1715–1720
Stoneware with glaze, lacquer, and gilding
Height: 6½ inches (16.5 cm)
Purchase (by exchange), F84-8 A,B

185. Jean-Antoine Watteau
French, 1684–1721
Two Seated Women, c. 1712
Red chalk on paper
7 × 7⅝ inches (17.8 × 19.4 cm)
Purchase: Nelson Trust, 34-145

186. Sebastiano Ricci
Italian, 1659–1734
The Marriage Feast at Cana,
c. 1712–1715
Oil on canvas
65¾ × 54 inches (167.0 × 137.2 cm)
Purchase: Nelson Trust, 59-2

187. Nicolas de Largillière
French, 1656–1746
Augustus the Strong, Elector of Saxony and King of Poland, c. 1714–1715
Oil on canvas
57½ × 45½ inches (146.1 × 115.6 cm)
Purchase: Nelson Trust, 54-35



185

186



187





188

188. Johann Joachim Kretzschmar,
modeler, German, 1677–1740
Meissen Porcelain Manufactory,
manufacturer
Germany (Meissen), 1710–present
Figure of Augustus the Strong, Elector of Saxony, c. 1715–1720
Hard-paste porcelain with gilding
Height: 4⅜ inches (11.1 cm)
Purchase: Nelson Gallery Foundation, F84-33

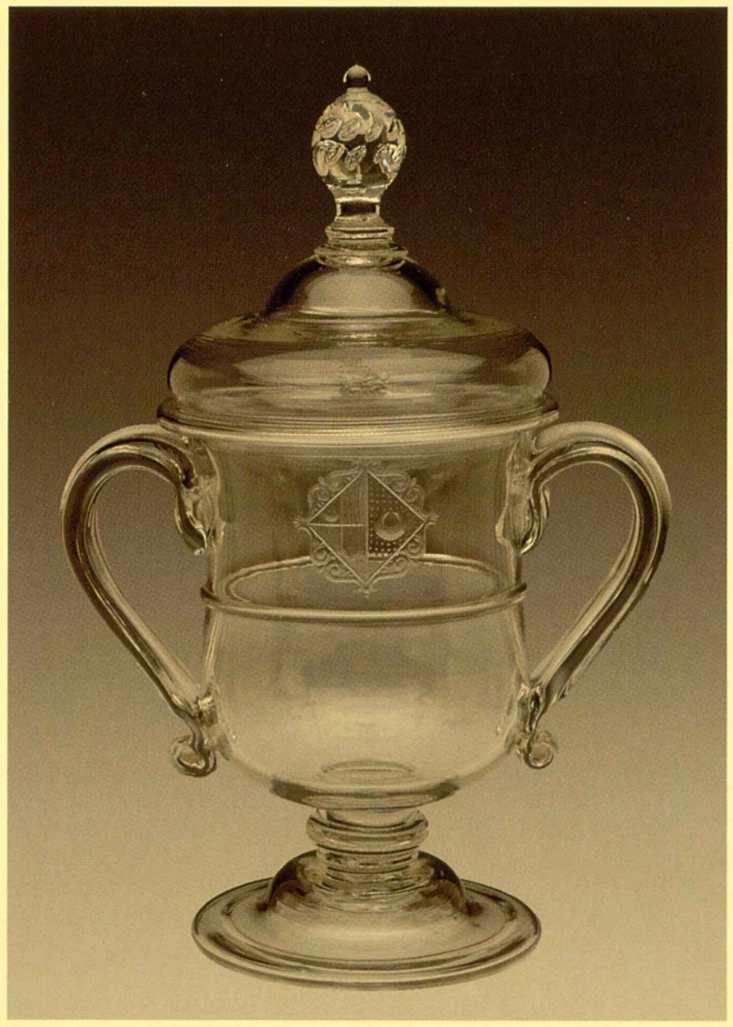


189

190. *Cup and Cover*, c. 1720
England
Lead glass
Height: 10⅝ inches (27.0 cm)
Purchase: the Lillian M. Diveley Fund, F90-29 A,B

191. Jan van Huysum
Dutch, 1682–1749
Vase of Flowers, c. 1720
Oil on wood panel
31 × 23½ inches (78.7 × 59.7 cm)
Purchase: Nelson Trust, 32-168

189. Bartholomäus Seuter,
painter and gilder
German, 1678–1754
Meissen Porcelain Manufactory,
manufacturer
Germany (Meissen), 1710–present
Cream Pot, c. 1720
Hard-paste porcelain with gilding
Height: 6 inches (15.2 cm)
Purchase: acquired through the generosity of Sarah and Charles Koester, F96-1/2 A,B



190

191





192

192. Thomas Farren
English (London), 1703–c. 1743
Wine Fountain, dated 1720
Silver
Height: 28 inches (71.1 cm)
The Folgers Coffee Silver Collection, Gift of The Procter & Gamble Company; Collected by Joseph S. Atha, F99-21/33 A,B

193. Jean-Baptiste Pater
French, 1695–1736
Le Goûter and *Les Baigneuses*, 1725–1730
Oil on canvas
22 11/16 × 25 13/16 inches (57.6 × 65.6 cm);
22¾ × 26 inches (57.8 × 66.0 cm)
Purchase: acquired through the bequest of Helen Foresman Spencer, F82-35/1, 2





193



194

195. Jan van Huysum
Dutch, 1682–1749
Vase of Flowers
Black ink over black chalk with gray and brown wash, heightened with white, on paper
16¼ × 12¾ inches (41.3 × 32.4 cm)
Bequest of Milton McGreevy, 81-30/35

196. *Male and Female Hounds*
Germany or England (Fulham), dated 1724
Stoneware with salt glaze
Height: 19 inches (48.3 cm), each
Gift of Frank P. Burnap, 53-4/1, 2

197. Giambattista Piazzetta
Italian, 1682–1754
Head of an Acolyte
Charcoal and white chalk on gray-green paper
15⁷⁄₁₆ × 11⁵⁄₁₆ inches (39.2 × 28.7 cm)
Purchase: Nelson Trust, 32-192/2



195

194. Alessandro Magnasco
Italian, 1667–1749
Christ Carrying the Cross
Watercolor over charcoal on faded blue paper
13½ × 9¹³⁄₁₆ inches (34.3 × 25.1 cm), arched top
Purchase: Nelson Trust, 49-31/1



197



196



198



199



200

198. Pier Leone Ghezzi
Italian, 1674–1755
Portrait of James Francis Edward Stuart, the "Old Pretender," with his Physician, Monsieur de la Rose, c. 1729
Brown ink on paper
12 × 8⅜6 inches (30.5 × 21.7 cm)
Purchase: gift of the Trustees and Staff of the Nelson Gallery in honor of Milton McGreevy, F80-9/2

199. Ignaz Preissler, decorator
German, 1676–1741
Dish with Scene of Atilius Regulus Battling the African Serpent, c. 1725
Chinese porcelain with enamel
Diameter: 11 inches (27.9 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Earl D. Wilberg, F85-5

200. *Wine Glass,* c. 1725–1740
England
Lead glass
Height: 7½ inches (19.0 cm)
Gift of Eve St. Martin Wallenstein in memory of Marcel H. Wallenstein and Marcelle St. Martin Wallenstein, 94-46/10

201. Jean-Baptiste-Siméon Chardin
French, 1699–1779
Still Life with Cat and Fish, 1728
Oil on canvas
31½ × 25¼ inches (80.0 × 64.1 cm)
Purchase: acquired through the generosity of an anonymous donor, F79-2



201



202

202. Giovanni Antonio Canal, called Canaletto
Italian, 1697–1768
The Clock Tower in the Piazza San Marco,
1728–1730
Oil on canvas
20½ × 27⅜ inches (52.1 × 69.5 cm)
Purchase: Nelson Trust, 55-36

203. Hyacinthe Rigaud
French, 1659–1743
Portrait of Samuel Bernard,
dated 1727
Black and white chalk on blue paper,
squared for transfer in black chalk
22³⁄₁₆ × 16¼ inches (56.3 × 41.3 cm)
Purchase: Nelson Trust, 66-15



203

204. Pierre-Imbert Drevet
(after Hyacinthe Rigaud)
French, 1697–1739
Portrait of Samuel Bernard, 1729
Engraving
24⁵⁄₁₆ × 16⁷⁄₁₆ inches (61.8 × 41.8 cm)
Gift of Rosenberg and
Stiebel, Inc., 66-18

205. Alessandro Magnasco
Italian, 1667–1749
Elijah Visited by an Angel, c. 1730
Oil on canvas
39⅛ × 28¹⁵⁄₁₆ inches (99.4 × 73.5 cm)
Bequest of John K. Havemeyer, F88-8



204



205



206

207





208

206. Christian Friedrich Herold and
Johann Gregorius Herold, painters
German, c. 1700–1779 and 1696–1775
Meissen Porcelain Manufactory,
manufacturer
Germany (Meissen), 1710–present
Plate, c. 1730–1735
Hard-paste porcelain with enamel and gilding
Diameter: 11½ inches (29.2 cm)
Purchase: acquired through the generosity of
Mr. and Mrs. Richard M. Levin in memory
of Marion Berger Levin, F84-7

207. Saint-Cloud Manufactory, manufacturer
France (St. Cloud), 1664–1766
Potpourri Jar, c. 1730–1740
Soft-paste porcelain
Height: 7⅞ inches (20.0 cm)
Purchase: the Esther Clark Garnett
Fund, F97-20 A,B

208. Giovanni Battista Pittoni
Italian, 1687–1767
Martyrdom of Saint Bartholomew, 1735
Oil on canvas
27⅜ × 14⅛ inches (69.5 × 35.9 cm)
Purchase: Nelson Trust, 47-29

209. Henry Hebert
English (London), active c. 1734–1748
Coffee Pot, dated 1736
Silver and wood
Height: 10⅛ inches (25.7 cm)
The Folgers Coffee Silver Collection, Gift of The Procter & Gamble Company; Collected by Joseph S. Atha, F99-21/12



209

210. Paul de Lamerie
English (London), 1688–1751
Covered Cup, dated 1737
Silver
Height: 14½ inches (36.8 cm)
Gift of Mr. and Mrs. Joseph S. Atha, 54-17 A,B



210

211. Corrado Giaquinto
Italian, 1703–1766
Adoration of the Holy Cross on the Day of the Last Judgment, 1740–1742
Oil on canvas
32 3/16 × 53 5/16 inches (81.8 × 135.5 cm)
Purchase: Nelson Trust, 47-6

211





212. François Boucher
French, 1703–1770
Landscape with a Water Mill,
dated 1740
Oil on canvas
49¾ × 63 inches (126.4 × 160.0 cm)
Purchase: Nelson Trust, 59-1

212

213



213. Chantilly Porcelain Manufactory
France (Chantilly), c. 1725–1789
Vase, c. 1740
Soft-paste porcelain with tin glaze and enamel
Height: 9⅞ inches (25.1 cm)
Purchase: the Lillian M. Diveley Fund, F99-11

214



214. Johann Joachim Kändler, modeler
German (Fischbach), 1706–1775
Meissen Porcelain Manufactory, manufacturer
Germany (Meissen), 1710–present
Harlequin and Columbine, c. 1740–1743
Hard-paste porcelain with enamel and gilding
Height: 6 inches (15.2 cm)
Purchase: Nelson Trust, 34-128



215



216

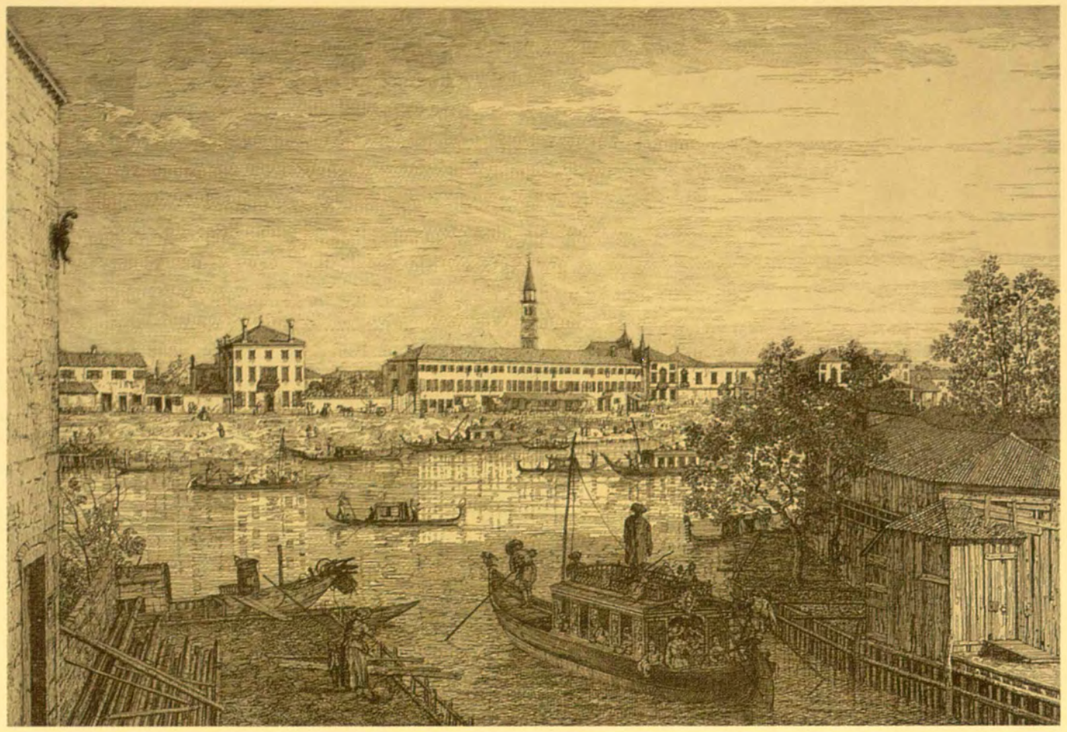


217

215. Attributed to the workshop of
Pietro Massa
Italy (Turin), active c. 1730–1750
Panel from the Gabinetto (Withdrawing Room)
from the Palazzo Parato or Palazzo Gastaldi,
Gerbido (now part of Grugliasco) Piedmont,
Italy, c. 1740–1750
Poplar with paint, gilding, and varnish
Panel: 76½ × 54½ inches (194.3 × 138.4 cm)
Purchase: Nelson Trust, 54-57/1

216. Giovanni Paolo Panini
Italian, 1691–1765
View of the Piazza del Popolo, Rome,
dated 1741
Oil on canvas
38 × 52¾ inches (96.5 × 134.0 cm)
Purchase: acquired through the generosity
of an anonymous donor, F79-3

217. *Secretary Bookcase*, c. 1740–1750
German
Walnut and pine with ebony, walnut, and fruitwood
84¾ × 41¼ × 23¾ inches (215.3 × 104.8 × 60.3 cm)
Purchase: the Kenneth A. and Helen F. Spencer
Foundation Acquisition Fund, F69-39



218

218. Giovanni Antonio Canal, called Canaletto
Italian, 1697–1768
View of Dolo on the Brenta, c. 1741
Etching
11⅞ × 17⅛ inches (30.2 × 43.3 cm)
Purchase: acquired through the generosity of Richard Shields and David T. Beals III, F85-18

219. Carle Van Loo
French, 1705–1765
A Man Seated in an Interior, dated 1743
Black and white chalk on gray-green paper
16⅛ × 12¼ inches (41.0 × 31.1 cm)
Purchase: Nelson Trust, 32-193/1

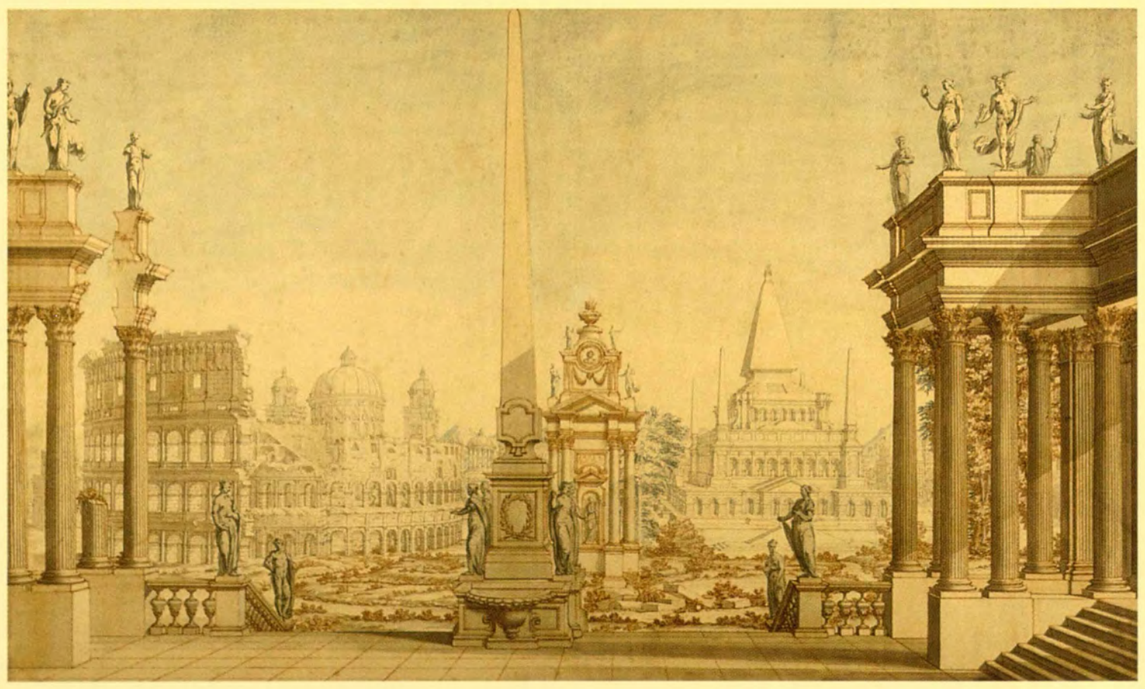


219

220. Giuseppe Galli Bibiena
Italian, 1696–1756
Architectural Capriccio with Classical and Baroque Buildings, c. 1745
Brown ink with blue and gray wash on paper
22 × 36¾ inches (55.9 × 93.4 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Mission Fund, F61-37

221. Charles Cressent
French (Paris), 1685–1768
Cartel Clock, 1745–1750
Copper alloy and mercury gilding with wood
Height: 45½ inches (115.6 cm)
Purchase: Nelson Trust, 62-1

220





221



222



223

222. Charles Cressent
French (Paris), 1685–1768
Commode (Chest of Drawers), 1745–1749
Oak, pine, tulip, amaranth, satinwood, kingwood, marble, and copper alloy with mercury gilding
35¾ × 63³⁄₁₆ × 24¾ inches
(90.8 × 160.5 × 62.9 cm)
Purchase: Nelson Trust, 65-19

223. Jean-Etienne Liotard
Swiss, 1702–1789
A Frankish Woman and Her Servant, c. 1750
Oil on canvas
28½ × 22½ inches (72.4 × 57.2 cm)
Purchase: Nelson Trust, 56-3

224. John Swift
English (London), active 1725–1758
Coffee Pot, dated 1746
Silver and wood
Height: 9¼ inches (23.5 cm)
The Folgers Coffee Silver Collection,
Gift of The Procter & Gamble Company;
Collected by Joseph S. Atha, F99-21/17

225. *Coffee* or *Chocolate Pot*, c. 1750–1765
England (Staffordshire)
Earthenware with lead glaze
Height: 10¼ inches (26.0 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/26 A,B



224



225



226

226. Bernard van Risenburgh II (B.V.R.B.)
French (Paris), c. 1700–1767
Secrétaire en pente (Writing Desk), c. 1750
Oak and walnut with tulipwood, kingwood, amaranth, and copper alloy with mercury gilding
34 7/16 × 35 7/16 × 16 15/16 inches (87.4 × 90.0 × 43.0 cm)
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, F72-26



227

227. Giovanni Battista Tiepolo
Italian, 1696–1770
Head of a Bearded Man in Exotic Costume, c. 1750–1760
Brown ink and wash over traces of black chalk on paper
9 3/4 × 7 3/4 inches (24.8 × 19.7 cm)
Purchase: Nelson Trust, 32-193/18

228. Giovanni Domenico Tiepolo
Italian, 1727–1804
Apparition of the Angel to Hagar and Ishmael, c. 1751
Oil on canvas
33 1/16 × 41 5/16 inches (84.0 × 105.0 cm)
Purchase: Nelson Trust, 30-23

229. Claude-Joseph Vernet
French, 1714–1789
Seaport with Antique Ruins: Morning and *Coastal Harbor with a Pyramid: Evening*, dated 1751
Oil on canvas
26 5/16 × 34 1/8 inches (66.7 × 86.7 cm); 26 3/8 × 34 1/8 inches (67.0 × 86.7 cm)
Purchase: acquired through the generosity of Sophia K. Goodman, F84-66/1, 2



228





229

230. Gaspare Traversi
Italian, c. 1722–1770
The Arts: Music and *Drawing*, c. 1755–1760
Oil on canvas
60¾ × 81⅛ inches (154.3 × 206.1 cm);
60¾ × 81⅝ inches (154.3 × 207.3 cm)
Gift of the Samuel H. Kress
Foundation, F61-70, 71





230



231

231. Vincennes Porcelain Manufactory
France (Vincennes), c. 1739–1756
Tankard, c. 1753
Soft-paste porcelain with gilding
Height: 6 inches (15.2 cm)
Purchase: Nelson Gallery Foundation, F84-53 A,B

232. Binet, painter
French, active 1750–1775
Vincennes Porcelain Manufactory
France (Vincennes), c. 1739–1756
Arrosoir (Watering Can), c. 1755–1756
Soft-paste porcelain with enamel and gilding
Height: 9 inches (22.9 cm)
Purchase: the Lillian M. Diveley Fund, F94-20

233





232

233. *Teapot*, c. 1755–1760
England (Staffordshire or Derbyshire)
Stoneware with salt glaze and enamel
Height: 4⅛ inches (10.5 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/717 A,B

234. Sèvres Porcelain Manufactory
France (Paris), 1756–present
Tea Service, 1757
Soft-paste porcelain with enamel and gilding
Length of tray: 17⅜ inches (44.2 cm); height of teapot: 5⅛ inches (12.9 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Perry Faeth, F89-27/1–11

234





235



236



237



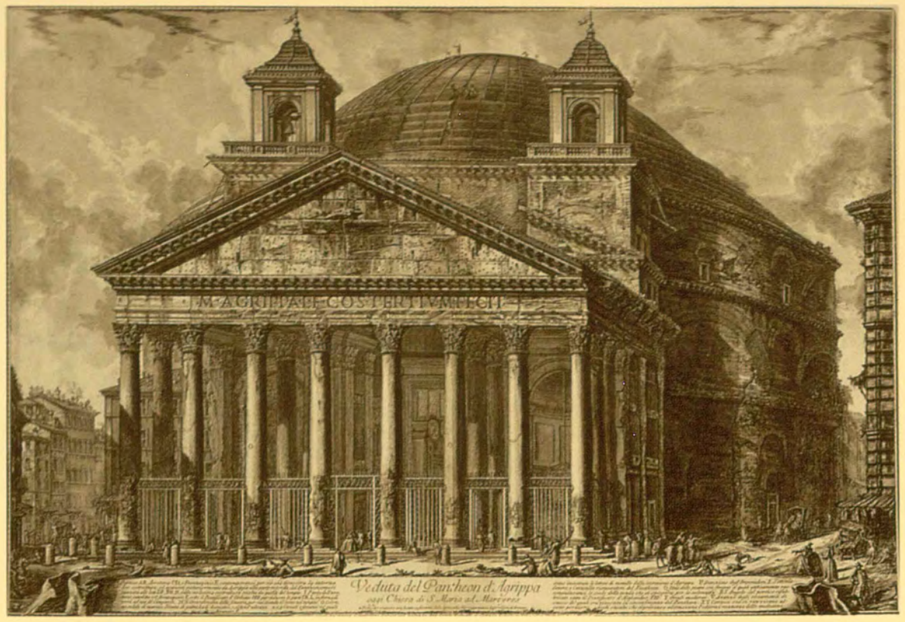
238

235. François Boucher
French, 1703–1770
Jupiter in the Guise of Diana and the Nymph Callisto, dated 1759
Oil on canvas
22¾ × 27½ inches (57.8 × 69.9 cm)
Purchase: Nelson Trust, 32-29

236. *Punch Pot*, c. 1760
England (Staffordshire)
Stoneware with salt glaze and enamel
Height: 6½ inches (16.5 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/726 A,B

237. *Punch Pot*, c. 1765–1770
England (Staffordshire)
Earthenware with lead glaze
Height: 8 inches (20.3 cm)
Gift of Mr. and Mrs. Frank P. Burnap, 41-23/918 A,B

238. Joseph Wright of Derby
English, 1734–1797
Sir George Cooke, Bart., c. 1766–1768
Oil on canvas
30³⁄₁₆ × 25⅛ inches (76.7 × 63.8 cm)
Purchase: Nelson Trust, 30-19



239

239. Giovanni Battista Piranesi
Italian, 1720–1778
The Pantheon Exterior, 1761, from *Vedute di Roma*
Etching
18¼ × 27⅜ inches (46.4 × 69.5 cm)
Purchase: Nelson Trust, 32-69/64

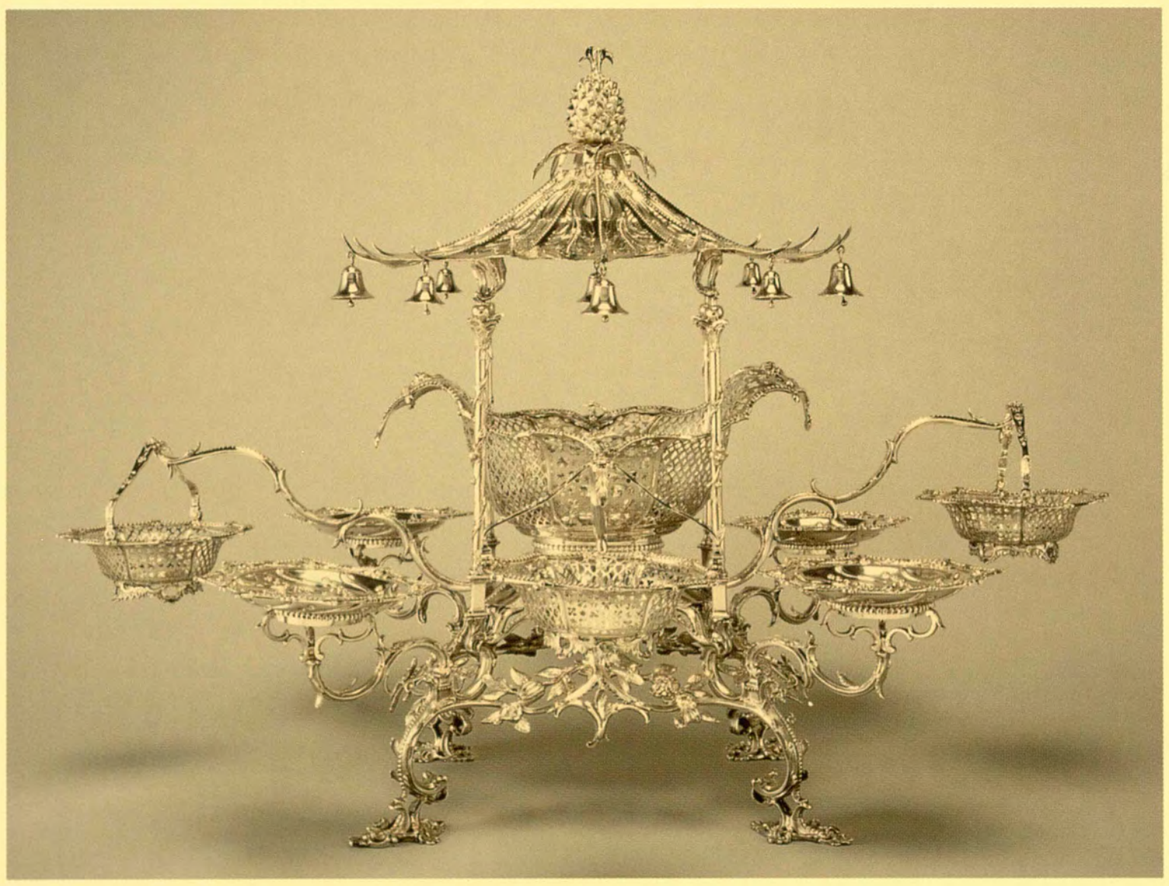


240

240. François Boucher
French, 1703–1770
Travelers on the Move, c. 1767
Black and white chalk on gray-prepared canvas
20¼ × 29½ inches (51.4 × 74.9 cm)
Purchase: Nelson Trust, 33-668

241. Thomas Pitts I
English (London), active 1744–1793
Epergne, dated 1761
Silver
Height: 24 inches (61.0 cm)
The Folgers Coffee Silver Collection, Gift of The Procter & Gamble Company; Collected by Joseph S. Atha, F99-21/59 A-X

242. Etienne-Maurice Falconet, modeler
French, 1716–1791
Sèvres Porcelain Manufactory, manufacturer
France (Paris), 1756–present
Annette and Lubin, c. 1764–1766
Soft-paste porcelain
Height: 11⅛ inches (28.2 cm)
Purchase: the Lillian M. Diveley Fund, F91-17



241



242



243

243. Francesco Guardi
Italian, 1712–1793
View of the Dogana and Santa Maria della Salute, 1767–1769
Oil on canvas
19½ × 26⅛ inches (49.5 × 66.4 cm)
Purchase: Nelson Trust, 30-21



244

244. Johann Peter Melchior, modeler
German, after 1747–1825
Höchst Ceramics Factory, manufacturer
Germany (Höchst), 1746–present
Boy and Girl Masquerading as a Sultan and Sultana, c. 1770–1775
Hard-paste porcelain with enamel and gilding
Height: 7¼ inches (18.4 cm); 7 inches (17.8 cm)
Purchase: the Caroline N. Berkowitz Fund, F73-18/1, 2



245

245. Antoine-Joseph Chappius
French, 1743–1787, active 1756–1787
Sèvres Porcelain Manufactory, manufacturer
France (Paris), 1756–present
Ice Cream Bucket, 1771–1772
Soft-paste porcelain with enamel, gilding, and silvering
Height: 8 inches (20.3 cm)
Purchase: Nelson Trust, 44-14/3 A–C

246



246. Joseph-Siffred Duplessis
French, 1725–1802
Portrait of Madame Freret Dericour, 1769
Oil on canvas
32 × 25½ inches (81.3 × 64.8 cm)
Purchase: Nelson Trust, 53-80



247

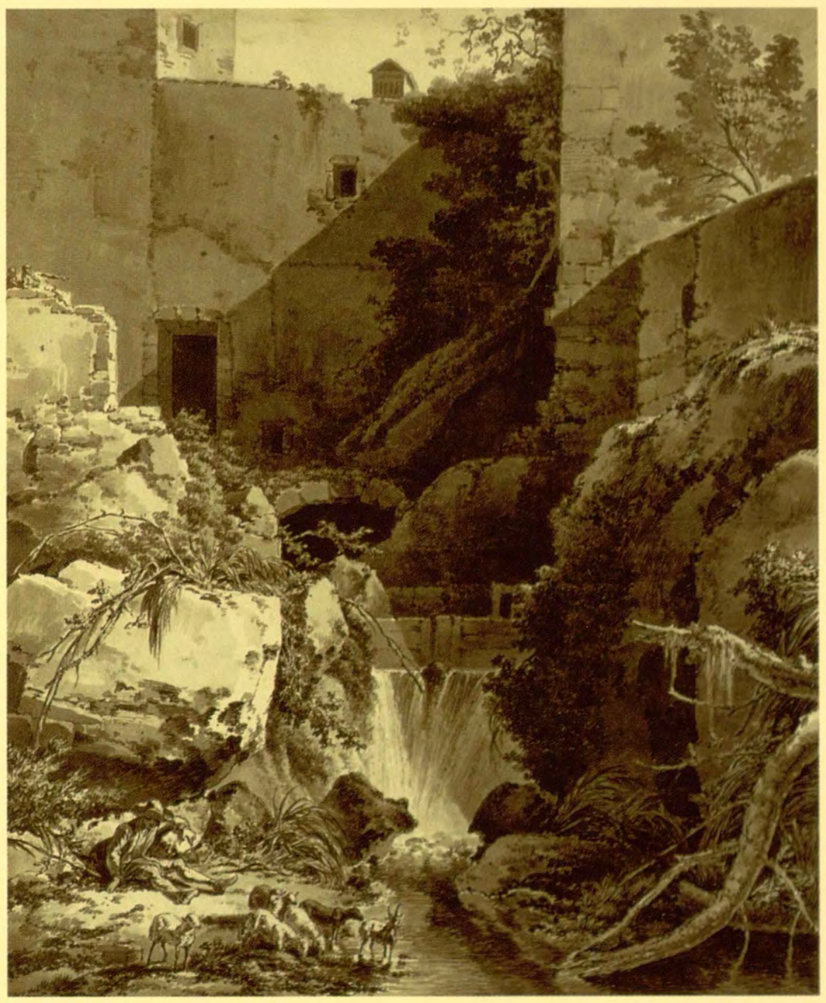


248



249

250



247. Jean-Honoré Fragonard (after Salvator Rosa)
French, 1732–1806
Soldiers by a Grotto, dated 1774
Brown ink and wash on paper
11⅝ × 14⅝ inches (29.6 × 37.2 cm)
Purchase: Nelson Trust, 33-1512

248. Gaetano Gandolfi
Italian, 1734–1802
Assumption of the Virgin with Old Testament Figures, 1776–1779
Oil on canvas
37 × 53⅝ inches (94.0 × 136.2 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Louis Larrick Ward, F92-1

249. Thomas Gainsborough
English, 1727–1788
Repose, c. 1777–1778
Oil on canvas
48⅛ × 58⅞ inches (122.3 × 149.6 cm)
Purchase: Nelson Trust, 31-56

250. Jean-Jacques de Boissieu
French, 1736–1810
A Waterfall
Black ink and wash over graphite on paper
16³⁄₁₆ × 13⁵⁄₁₆ inches (41.1 × 33.8 cm)
Gift of Milton McGreevy, F75-63/2



251

251. Hubert Robert
French, 1733–1808
The Terrace at the Château de Marly, c. 1780
Oil on canvas
35¼ × 52¼ inches (89.5 × 132.7 cm)
Purchase: Nelson Trust, 31-97

253



252. Augustin Pajou
French, 1730–1809
Jean-François Ducis, dated 1779
Terracotta on marble socle
Height: 30¾ inches (78.1 cm)
Purchase: F83-22*

253. Elisabeth-Louise Vigée Le Brun
French, 1755–1842
Portrait of Marie-Gabrielle de Gramont, Duchesse de Caderousse, dated 1784
Oil on wood panel
41⅜ × 29⅞ inches (105.1 × 75.9 cm)
Purchase: Nelson Trust, 86-20*

254. Adam Weisweiler
German, active France (Paris), 1744–1820
Commode à Vanteaux (Chest of Drawers with Doors), c. 1780; lacquer panels c. 17th century
Ebony, mahogany, Japanese lacquer, French resin varnish, and copper alloy with mercury gilding and marble
38⅝ × 58⅞ × 24 inches (98.1 × 149.5 × 61.0 cm)
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, F70-43 A,B



252

254





255



256

255. Hubert Robert
French, 1733–1808
The Maison Carrée at Nîmes,
c. 1785–1787
Watercolor and ink on paper
11⅞ × 16¾ inches (30.2 × 42.6 cm)
Purchase: Nelson Gallery
Foundation, F78-14

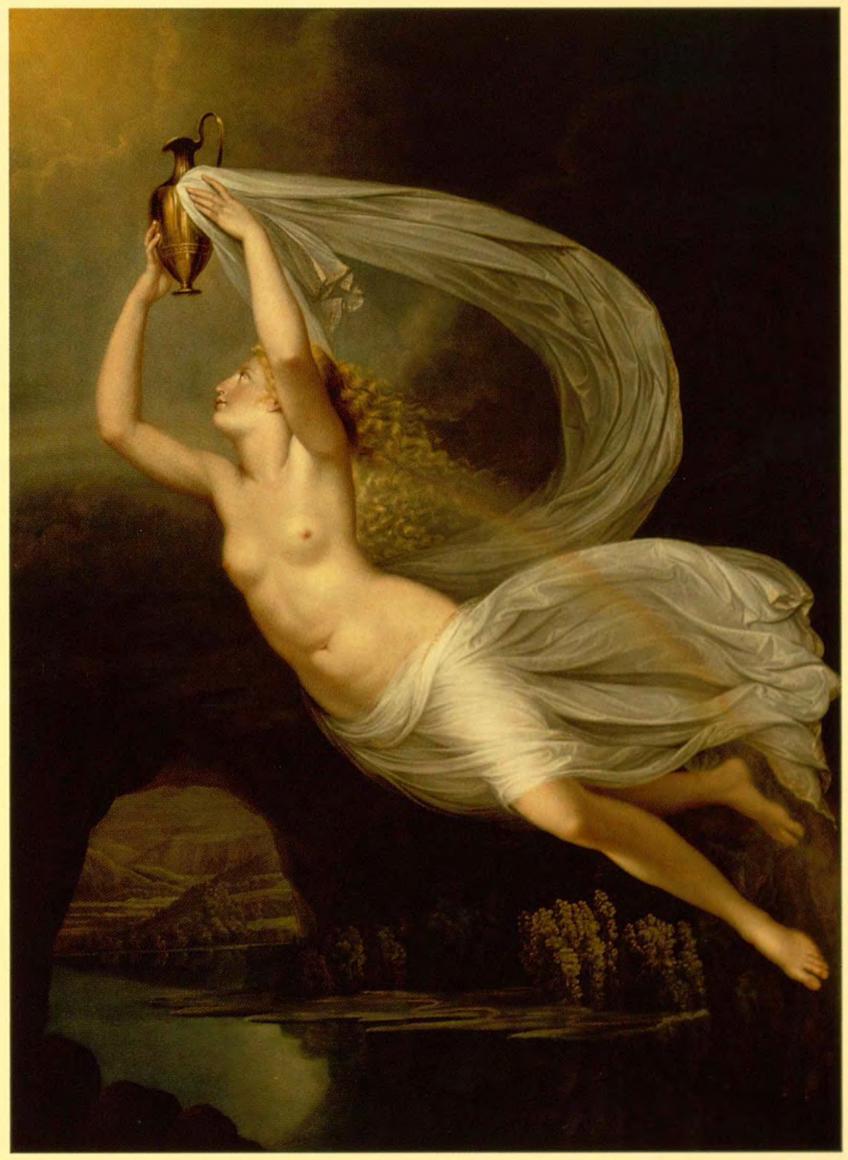
256. Thomas Gainsborough
English, 1727–1788
Landscape with Ruins and Shepherds,
c. 1785
Brown and gray wash with pinkish
gouache accented with black chalk
on light blue-washed paper
8¾ × 12½ inches (22.2 × 31.8 cm)
Bequest of Milton McGreevy, 81-30/27

257. Jean-Jacques Dieu, painter
and gilder
French, active 1777–1811
Sèvres Porcelain Manufactory,
manufacturer
France (Paris), 1756–present
Plate, 1792
Hard-paste porcelain with gilding
and platinum
Diameter: 9½ inches (24.1 cm)
Gift of Arnold Seligmann,
Rey & Co., 33-1370



257

258. Guy Head
English, 1753–1800
Iris Carrying the Water of the River Styx to
Olympus for the Gods to Swear By, c. 1793
Oil on canvas
78 × 56½ inches (198.1 × 143.5 cm)
Purchase: 2000.14*



258



259

259. William Blake
English, 1757–1827
Let Loose the Dogs of War, c. 1795
Graphite on paper
7⅞ × 14½ inches (20.0 × 36.8 cm)
Purchase: Nelson Trust, 54-22

260. Adelaïde Labille-Guiard
French, 1749–1803
Portrait of Joachim Le Breton, 1795
Oil on canvas
28¾ × 23½ inches (73.0 × 59.7 cm)
Purchase: Nelson Trust, 94-34*

261. Francisco de Goya
Spanish, 1746–1828
The Sleep of Reason Produces Monsters (Pl. 43), from *Los Caprichos*, 1799
Etching, aquatint, and other intaglio media
7⅞6 × 5⅞ inches (18.9 × 14.9 cm)
Purchase: Nelson Trust, 33-1077



261



260

262



262. Giovanni Domenico Tiepolo
Italian, 1727–1804
Title Page to the Punchinello Series, c. 1800
Brown ink and wash over black chalk on paper
11½ × 16 inches (29.2 × 40.6 cm)
Purchase: Nelson Trust, 32-193/9

The 19th Century

263. John Hoppner
English, 1758–1810
Portrait of Emily St. Clare as a Bacchante, 1806–1807
Oil on canvas
94⅜ × 58½ inches (239.7 × 148.6 cm)
Gift of Robert Lehman, 45-1

264. Antoine-Denis Chaudet
French, 1763–1810
The Emperor Napoleon as a Roman Consul, c. 1806
Bronze
Height: 24 inches (61.0 cm)
Gift of Michael Hall Fine Arts, Inc., 66-26/7

265. Charles Percier and Pierre-François-Léonard Fontaine
French, 1764–1838 and 1762–1853
Design for a Parade Carriage, 1804–1814
Black ink with gray wash, watercolor, gouache,
and shell gold on paper
14⅞₁₆ × 28⅞₁₆ inches (36.8 × 72.2 cm)
Purchase: acquired through the generosity
of Mr. and Mrs. Milton McGreevy through
the Westport Fund, F68-13

266. Vincenzo Camuccini
Italian, 1771–1844
Horatius Cocles at the Bridge, c. 1810
Charcoal, brown ink, and gray wash, heightened
with white, on brown paper
8⅞ × 15¼ inches (22.5 × 38.7 cm)
Purchase: Nelson Trust, 44-29/9



263



264

265

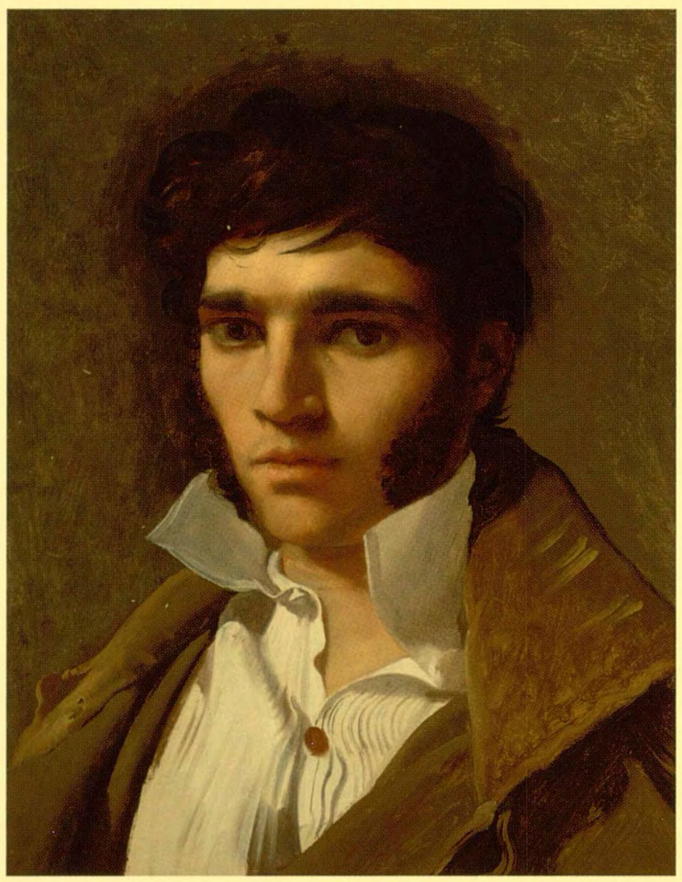


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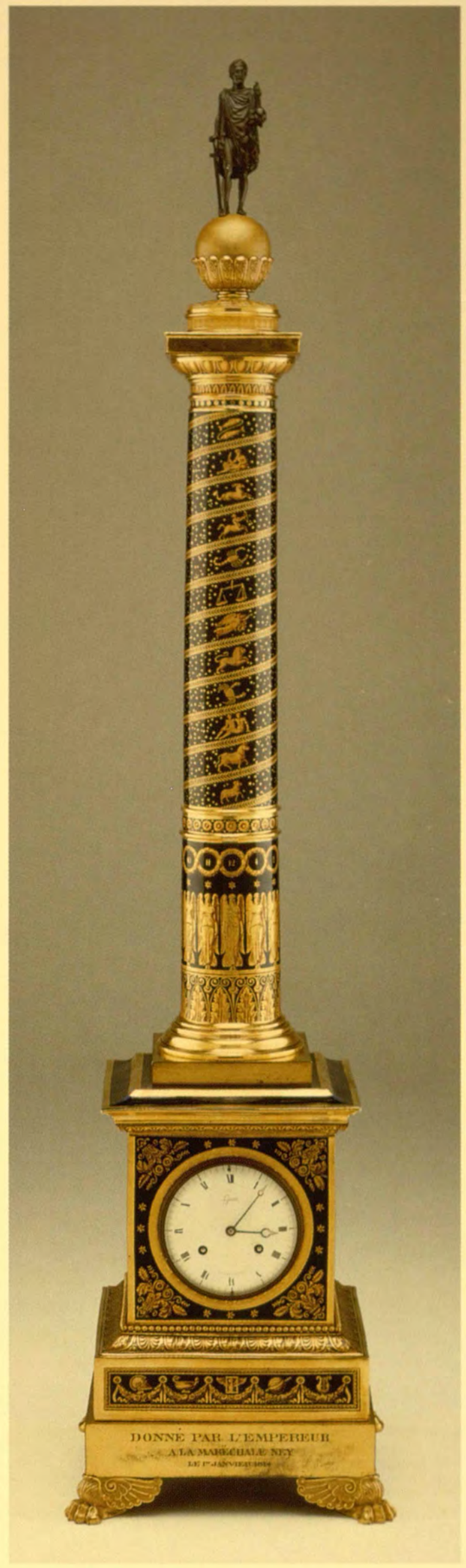
268

267. Joseph Mallord William Turner
English, 1775–1851
The Fish Market at Hastings Beach, 1810
Oil on canvas
35¾ × 47½ inches (90.8 × 120.7 cm)
Purchase: Nelson Trust, 31-74

268. Jean-Auguste-Dominique Ingres
French, 1780–1867
Portrait of the Sculptor Paul Lemoyne, c. 1810–1811
Oil on canvas
18⁹⁄₁₆ × 14⅜ inches (47.2 × 36.5 cm)
Purchase: Nelson Trust, 32-54



269



270



271

269. Karl Friedrich von Schinkel
German, 1781–1841
Sacrifice in a Temple, probably before 1815
Brown ink with brown wash, watercolor, and gouache on paper
15 9/16 × 20 5/8 inches (39.6 × 52.4 cm)
Gift of Milton McGreevy, F61-55/6

270. Jean-Joseph Lepaute, clock movement
French, 1768–1846
Sèvres Imperiale Manufactory, manufacturer
France (Paris), 1756–present
Clock, dated 1813
Soft-paste porcelain with gilding, copper alloy with mercury gilding, and brass movement
Height: 51½ inches (130.8 cm)
Gift of Mr. and Mrs. Harry J. Renken Sr., F66-44

271. Théodore Géricault
French, 1791–1824
The Oath of Brutus after the Death of Lucretia, c. 1815–1816
Oil on canvas
15 3/16 × 18 5/16 inches (38.6 × 46.5 cm)
Purchase: Nelson Trust, 92-35*

272. Théodore Géricault
French, 1791–1824
Study of a Nude Male Holding a Rearing Horse, 1817
Brown ink on paper
10½ × 7 5/8 inches (26.7 × 19.4 cm)
Purchase: Nelson Trust, 38-31 A



272





273

273. Jean-Auguste-Dominique Ingres
French, 1780–1867
Studies for "The Martyrdom of Saint Symphorien" (recto and verso), 1826–1827
Black chalk on paper, squared
21 9/16 × 16¼ inches (54.8 × 41.3 cm)
Purchase: Nelson Trust, 33-1401 A,B



274



275

274. Thomas Lawrence
English, 1769–1830
Mrs. William Lock of Norbury, 1829
Oil on wood panel
30 × 24 7/16 inches (76.2 × 62.4 cm)
Purchase: Nelson Trust, 54-36

275. John Constable
English, 1776–1837
The Dell at Helmingham Park, 1830
Oil on canvas
44 5/8 × 51 1/2 inches (113.4 × 130.8 cm)
Purchase: Nelson Trust, 55-39

276. George Maddox
English, 1760–1843
Temple of the Graces, Orchomenus, 1832
Watercolor and colored gouache over graphite on paper
12 3/16 × 17 15/16 inches (31.0 × 45.6 cm)
Gift of Milton McGreevy, F61-55/8

277. After Antonio Canova
Italian, 1757–1822
Hercules and Lichas, cast c. 1834
Bronze
Height: 16 3/4 inches (42.6 cm)
Purchase: Nelson Trust
(by exchange), 89-30

276



277





278



279

278. Attributed to John Martin
English, 1789–1854
Ruins in Moonlight
Brown wash, heightened with white, on paper
7 × 9 3/16 inches (17.8 × 23.4 cm)
Bequest of Milton McGreevy, 81-30/51

279. Théodore Chassériau
French, 1819–1856
Battle between Romans and Barbarians, c. 1850
Black chalk and conté crayon with brown wash, white gouache, and red chalk accents on paper
19½ × 24 inches (49.5 × 61.0 cm)
Purchase: Nelson Trust, 59-72



280

280. Eugène Delacroix
French, 1798–1863
Christ on the Sea of Galilee, c. 1841
Oil on canvas
18 × 21½ inches (45.7 × 54.6 cm)
Purchase: Nelson Trust, 89-16*

281. Antoine-Louis Barye
French, 1796–1875
Jaguar Devouring a Hare, c. 1850
Bronze
Length: 40 inches (101.6 cm)
Purchase: Nelson Trust, 44-50/5



281



282



283

284



282. Constant Troyon
French, 1810–1865
Cattle Pasture in the Touraine, dated 1853
Oil on canvas
39¼ × 51⅛ inches (99.7 × 129.9 cm)
Purchase: Nelson Trust, 31-47

283. Jules Pierre Michel Diéterle,
designer of form
French, active at Sèvres from 1840–1855
Antoine-Léon Brunel-Rocque,
painter of figural scenes
French, 1822–1883?
Léopold Burthe, designer of decorative panels
French, 1823–1860
Sèvres Porcelain Manufactory, manufacturer
France (Paris), 1756–present
Coupe de Rivoli (Footed Bowl), 1863–1867
Hard-paste porcelain with enamel, gilding,
and copper alloy with mercury gilding
Diameter: 18⅜ inches (46.7 cm)
Purchase: the Helen Jane and R. Hugh "Pat"
Uhlmann Fund, 2003.18

284. Jean-François Millet
French, 1814–1875
Waiting, c. 1853–1861
Oil on canvas
33¼ × 47¾ inches (84.5 × 121.3 cm)
Purchase: Nelson Trust, 30-18



282



283

284



282. Constant Troyon
French, 1810–1865
Cattle Pasture in the Touraine, dated 1853
Oil on canvas
39¼ × 51⅛ inches (99.7 × 129.9 cm)
Purchase: Nelson Trust, 31-47

283. Jules Pierre Michel Diéterle,
designer of form
French, active at Sèvres from 1840–1855
Antoine-Léon Brunel-Rocque,
painter of figural scenes
French, 1822–1883?
Léopold Burthe, designer of decorative panels
French, 1823–1860
Sèvres Porcelain Manufactory, manufacturer
France (Paris), 1756–present
Coupe de Rivoli (Footed Bowl), 1863–1867
Hard-paste porcelain with enamel, gilding,
and copper alloy with mercury gilding
Diameter: 18⅜ inches (46.7 cm)
Purchase: the Helen Jane and R. Hugh "Pat"
Uhlmann Fund, 2003.18

284. Jean-François Millet
French, 1814–1875
Waiting, c. 1853–1861
Oil on canvas
33¼ × 47¾ inches (84.5 × 121.3 cm)
Purchase: Nelson Trust, 30-18



285

285. Thomas Couture
French, 1815–1879
The Illness of Pierrot, c. 1859–1860
Oil on wood panel
13 13/16 × 16 15/16 inches (35.1 × 43.0 cm)
Purchase: Nelson Trust, 32-15



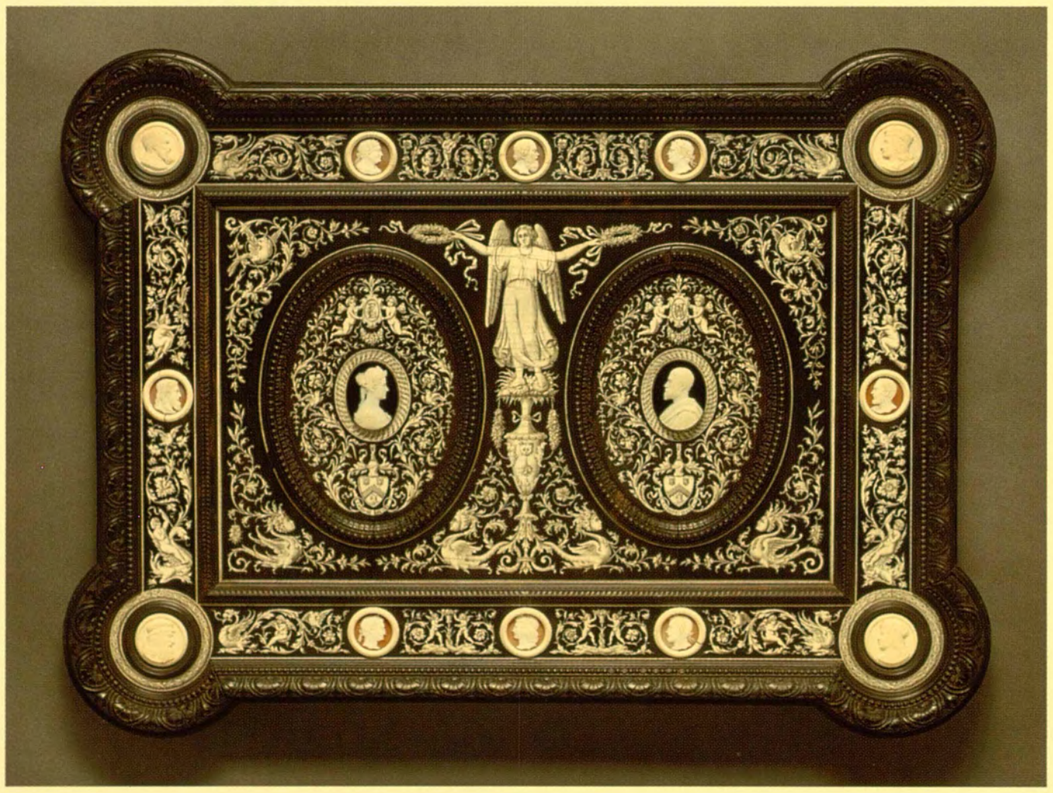
286

286. Edward Lear
English, 1812–1888
The Ruins at Baalbek, dated 1860
Brown ink and watercolor on paper
10 15/16 × 17 7/16 inches (27.8 × 44.3 cm)
Bequest of Milton McGreevy, 81-30/38

287. Giovanni Battista Gatti
Italian (Rome), 1816–1889
Panel, c. 1865
Ebony, walnut, ivory, and glass
20½ × 27½ × 2¾ inches (52.1 × 69.6 × 7.0 cm)
Purchase: the Caroline N. Berkowitz Fund and exchange of various Foundation properties, 2003.14

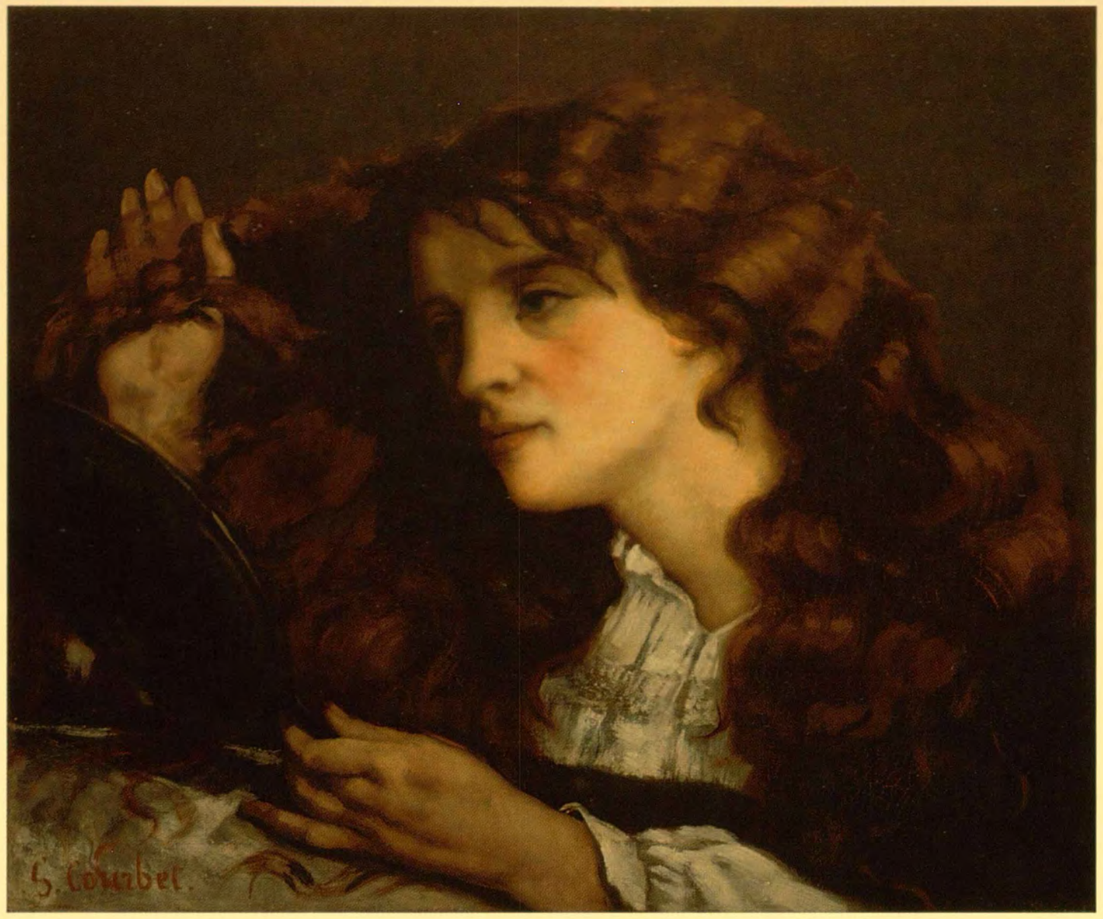
288. Jean-Baptiste-Camille Corot
French, 1796–1875
View of Lake Garda, c. 1865–1870
Oil on canvas
24 × 36 3/8 inches (61.0 × 92.5 cm)
Gift of Clarke Bunting in memory of his wife, Catherine Conover Bunting, 80-44

287



288





289

289. Gustave Courbet
French, 1819–1877
Portrait of Jo, c. 1866
Oil on canvas
20¾ × 25 inches (52.7 × 63.5 cm)
Purchase: Nelson Trust, 32-30

291



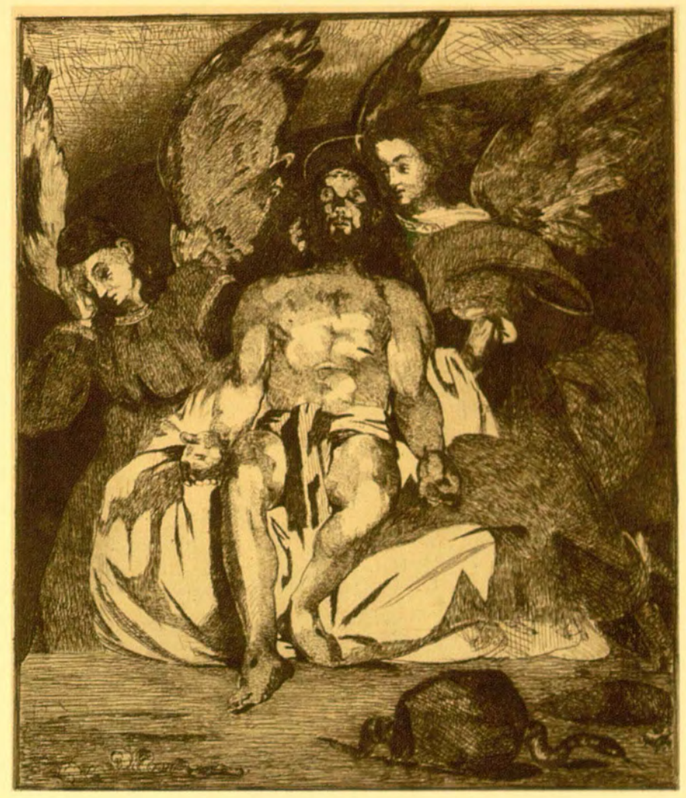
290. Honoré Daumier
French, 1808–1879
"The Nudes are Disgusting,"
from *Le Charivari*, 1866
Lithograph
8¾ × 7¹⁵⁄₁₆ inches (22.2 × 20.2 cm)
Gift of Milton McGreevy, F59-65/15

291. Adolphe-William Bouguereau
French, 1825–1905
Italian Woman at the Fountain, dated 1869
Oil on canvas
39¹¹⁄₁₆ × 31¹⁵⁄₁₆ inches (100.8 × 81.2 cm)
Gift of Mr. and Mrs. M. B. Nelson, F88-17

292. Édouard Manet
French, 1832–1883
Dead Christ with Angels, 1866–1867
Etching and aquatint
15⁹⁄₁₆ × 12¹⁵⁄₁₆ inches (39.5 × 32.9 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund, F72-7



290



292



293

293. Narcisse-Virgile Diaz de la Peña
French, 1807–1876
The Approaching Storm, dated 1872
Oil on wood panel
30¾ × 41½ inches (78.1 × 105.4 cm)
Purchase: Nelson Trust, 31-60

294



294. Eugène Fromentin
French, 1820–1876
A Ravine: Souvenir of Algeria, dated 1874
Oil on wood panel
47⁷⁄₁₆ × 41⁵⁄₁₆ inches (120.5 × 104.9 cm)
Purchase: Nelson Trust, 34-103



295

295. Claude Monet
French, 1840–1926
Boulevard des Capucines, 1873–1874
Oil on canvas
31⅝ × 23¾ inches (80.3 × 60.3 cm)
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, F72-35



296



297

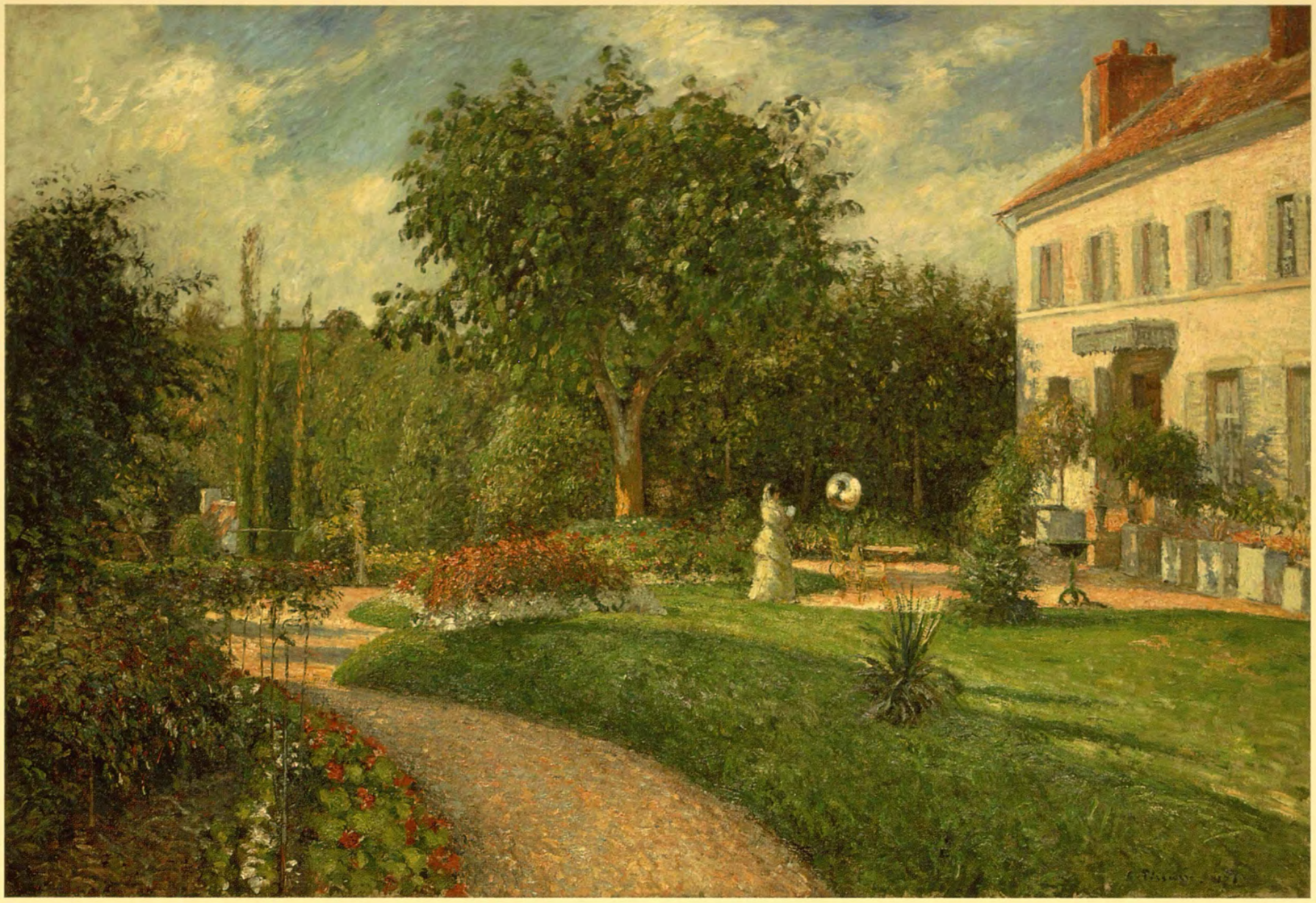
296. Claude Monet
French, 1840–1926
View of Argenteuil—Snow, 1874–1875
Oil on canvas
21½ × 25⅝ inches (54.61 × 65.1 cm)
Gift of the Laura Nelson Kirkwood
Residuary Trust, 44-41/3

297. Auguste Rodin
French, 1840–1917
Study of a Seated Man (possibly for *"The Sailor"*),
c. 1874–1875
Wax
Height: 14½ inches (36.8 cm)
Purchase: Nelson Trust, 58-61

298. Hilaire-Germain-Edgar Degas
French, 1834–1917
Rehearsal of the Ballet, c. 1876
Gouache and pastel over monotype on paper
21¾ × 26¾ inches (55.3 × 68.0 cm)
Purchase: the Kenneth A. and Helen F. Spencer
Foundation Acquisition Fund, F73-30



298



299



300

301



299. Camille Pissarro
French, 1830–1903
The Garden of Les Mathurins at Pontoise,
dated 1876
Oil on canvas
44⅝ × 65⅛ inches (113.3 × 165.4 cm)
Purchase: Nelson Trust, 60-38

300. Sir Edward Coley Burne-Jones
English, 1833–1898
Musical Angel, dated 1878–1896
Gouache on pieced paper
64¼ × 22¾ inches (163.2 × 57.8 cm)
Purchase: acquired through the generosity of
Mr. and Mrs. Milton McGreevy through
the Westport Fund, F59-59

301. Édouard Manet
French, 1832–1883
Portrait of Lise Campineanu, dated 1878
Oil on canvas
21⅞ × 18⅝ inches (55.6 × 46.4 cm)
Purchase: Nelson Trust, 36-5



302

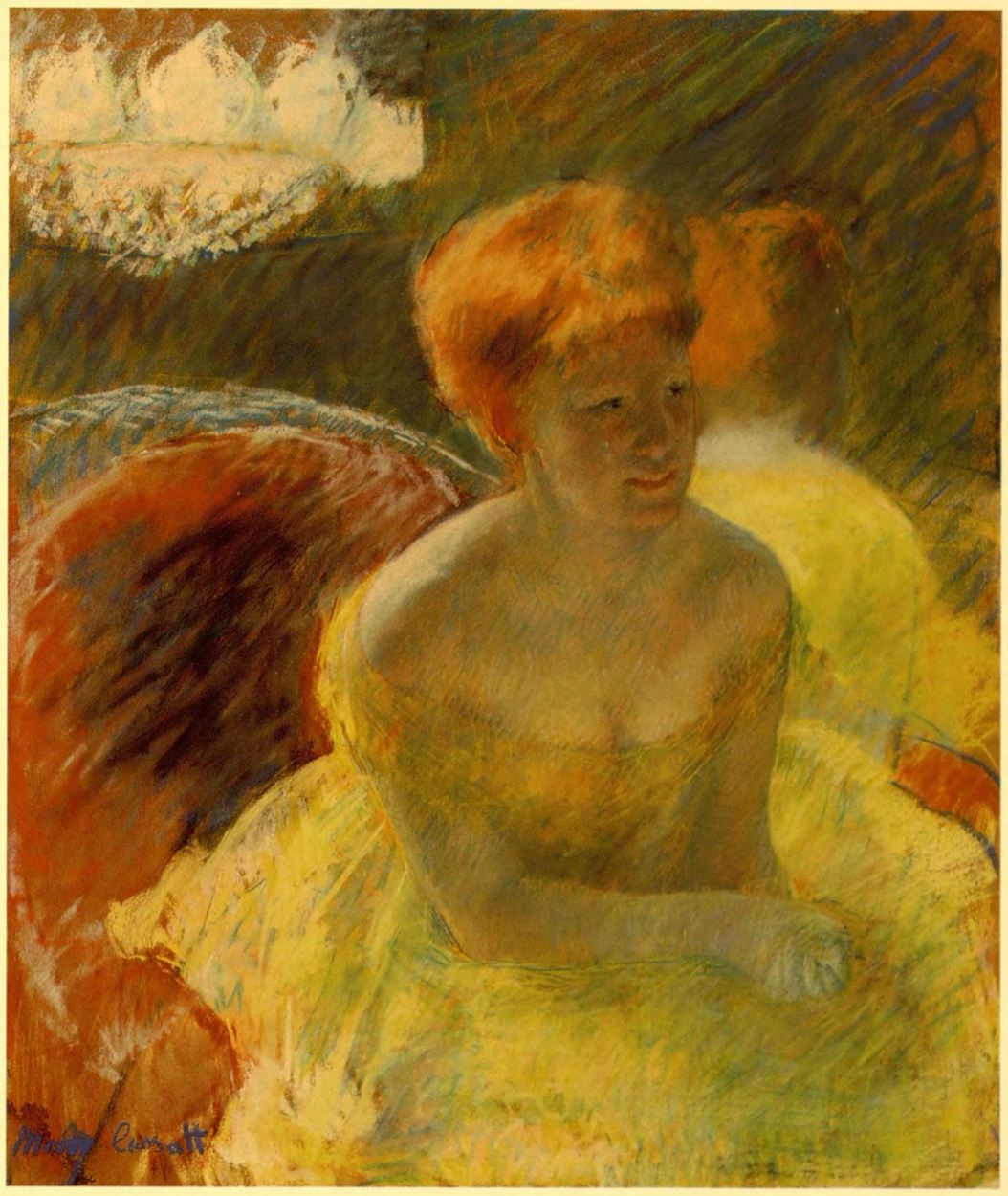


303

302. Berthe Morisot
French, 1841–1895
Daydreaming, 1877
Pastel on canvas
19¾ × 24 inches (50.2 × 61.0 cm)
Purchase: acquired through the generosity
of an anonymous donor, F79-47

303. Camille Pissarro
French, 1830–1903
Wooded Landscape at L'Hermitage,
Pontoise, 1879
Soft-ground etching, aquatint, and drypoint
8⁹⁄₁₆ × 10½ inches (21.8 × 26.7 cm)
Purchase: The Nelson Gallery
Foundation F83-60

304. Mary Cassatt
American (active in France), 1844–1926
At the Theater, c. 1879
Pastel on paper
21¹³⁄₁₆ × 18⅛ inches (55.4 × 46.0 cm)
Purchase: acquired through the generosity
of an anonymous donor, F77-33



304



305

305. Camille Pissarro
French, 1830–1903
Wooded Landscape at L'Hermitage, Pontoise, 1879
Oil on canvas
18⅝ × 22⅛ inches (46.5 × 56.0 cm)
Gift of Dr. and Mrs. Nicholas S.
Pickard, F84-90



306

306. James Ensor
Belgian, 1860–1949
Seated Worker, dated 1880
Charcoal on paper
28½ × 22½ inches (72.4 × 57.2 cm)
Gift of Dr. and Mrs. Nicholas S. Pickard
in memory of Dr. M. W. Pickard, 58-22



307

307. Auguste Rodin
French, 1840–1917
Adam, 1880
Bronze
Height: 77 inches (195.6 cm)
Purchase: Nelson Trust, 55-70



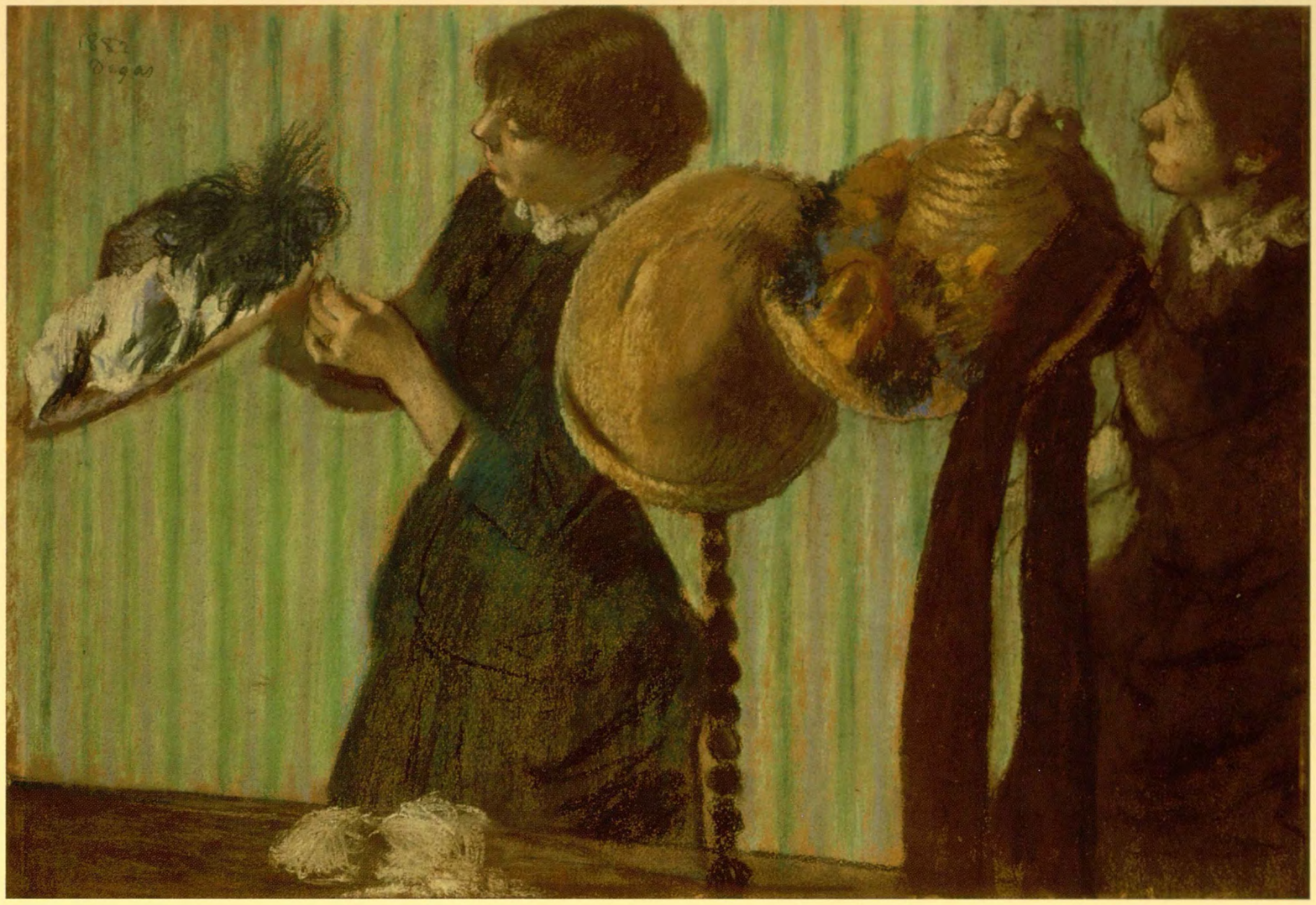
308

308. Odilon Redon
French, 1840–1916
Salomé with the Head of Saint John the Baptist,
c. 1880–1885
Charcoal and black chalk on tan paper
8⅝ × 7¹³⁄₁₆ inches (22.0 × 19.8 cm)
Bequest of Milton McGreevy, 81-30/67

309. Hilaire-Germain-Edgar Degas
French, 1834–1917
Little Milliners, dated 1882
Pastel on paper
19¼ × 28¼ inches (49.0 × 71.8 cm)
Purchase: acquired through the generosity of an anonymous donor, F79-34

310. Gustave Caillebotte
French, 1848–1894
Portrait of Richard Gallo, dated 1881
Oil on canvas
38¼ × 45⅞ inches (97.2 × 116.6 cm)
Purchase: Nelson Trust, 89-35*

311. Emilio Sánchez-Perrier
Spanish, 1855–1907
View of Alcalá, c. 1886
Oil on wood panel
10¼ × 14⅛ inches (26.0 × 35.9 cm)
Gift of Mr. R. M. Chapman, 32-34



309

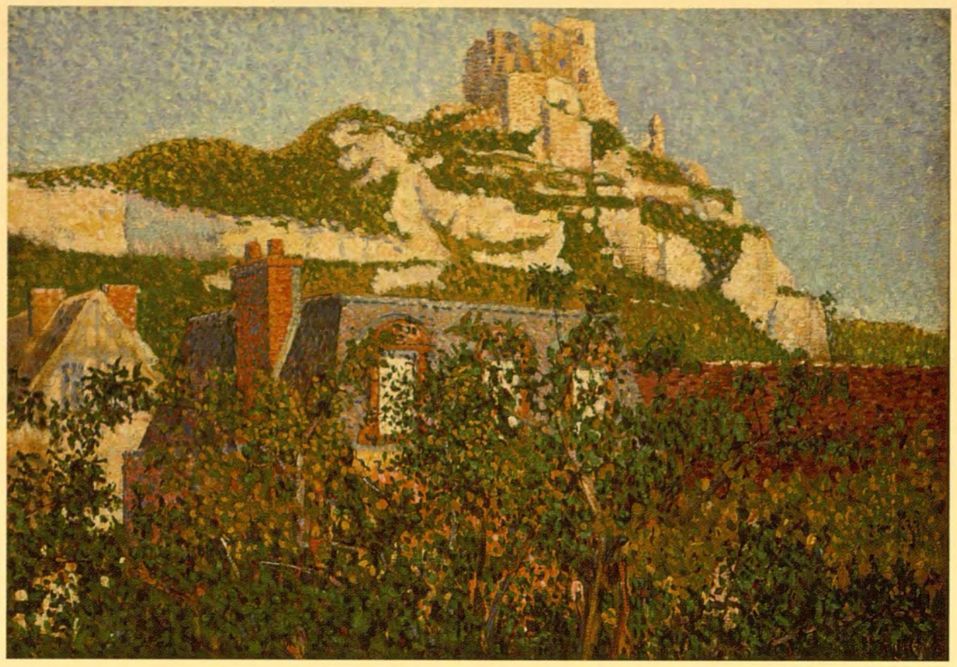
310



312. Paul Signac
French, 1863–1935
Les Andelys, Château Gaillard, 1886
Oil on canvas
17¹¹⁄₁₆ × 25⅝ inches (45.0 × 65.0 cm)
Purchase: acquired through the generosity of an anonymous donor, F78-13

311





312

313. Attributed to Anna Alma-Tadema
English, 1865–1943
Interior of the Gold Room, Townshend House, London, c. 1883
Watercolor with scraping over graphite on paper
20⅞ × 14⅛ inches (53.0 × 35.9 cm)
Bequest of Milton McGreevy, 81-30/86

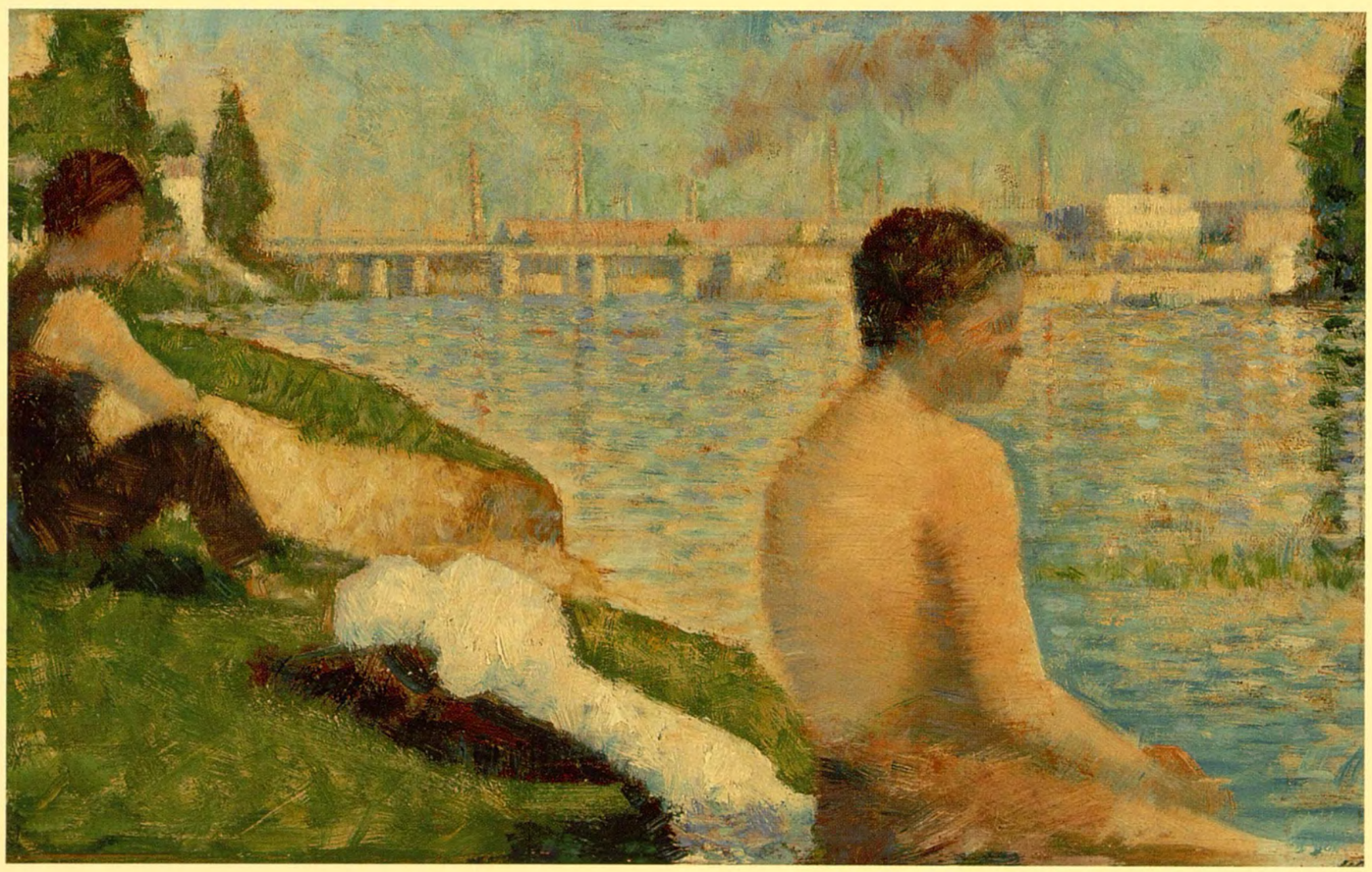
314. Georges Seurat
French, 1859–1891
Study for "Bathers at Asnières," 1883
Oil on wood panel
6⅞ × 10⅜ inches (17.5 × 26.3 cm)
Purchase: Nelson Trust, 33-15/3

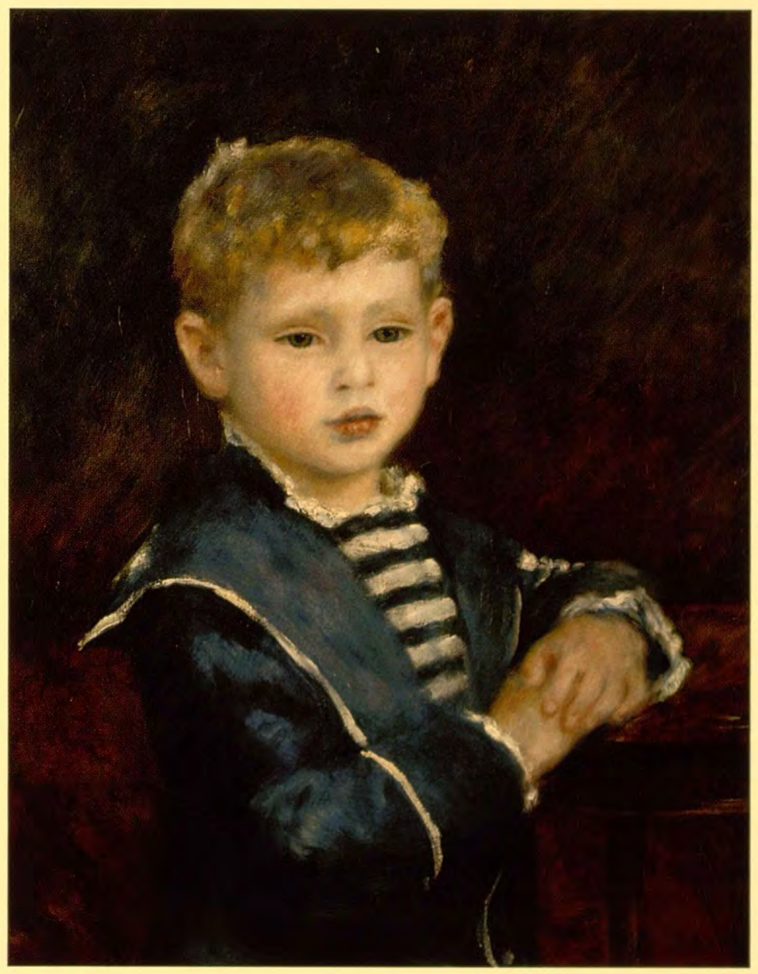
315. Pierre-Auguste Renoir
French, 1841–1919
Portrait of Paul Haviland, 1884
Oil on canvas
22⅝ × 17 inches (57.5 × 43.2 cm)
Purchase: Nelson Trust, 55-41



313

314





315



316

316. Vincent van Gogh
Dutch, 1853–1890
Portrait of Gysbertus de Groot, 1885
Oil on canvas
16⁹⁄₁₆ × 12⁹⁄₁₆ inches (42.1 × 31.9 cm)
Purchase: Nelson Trust, 37-1

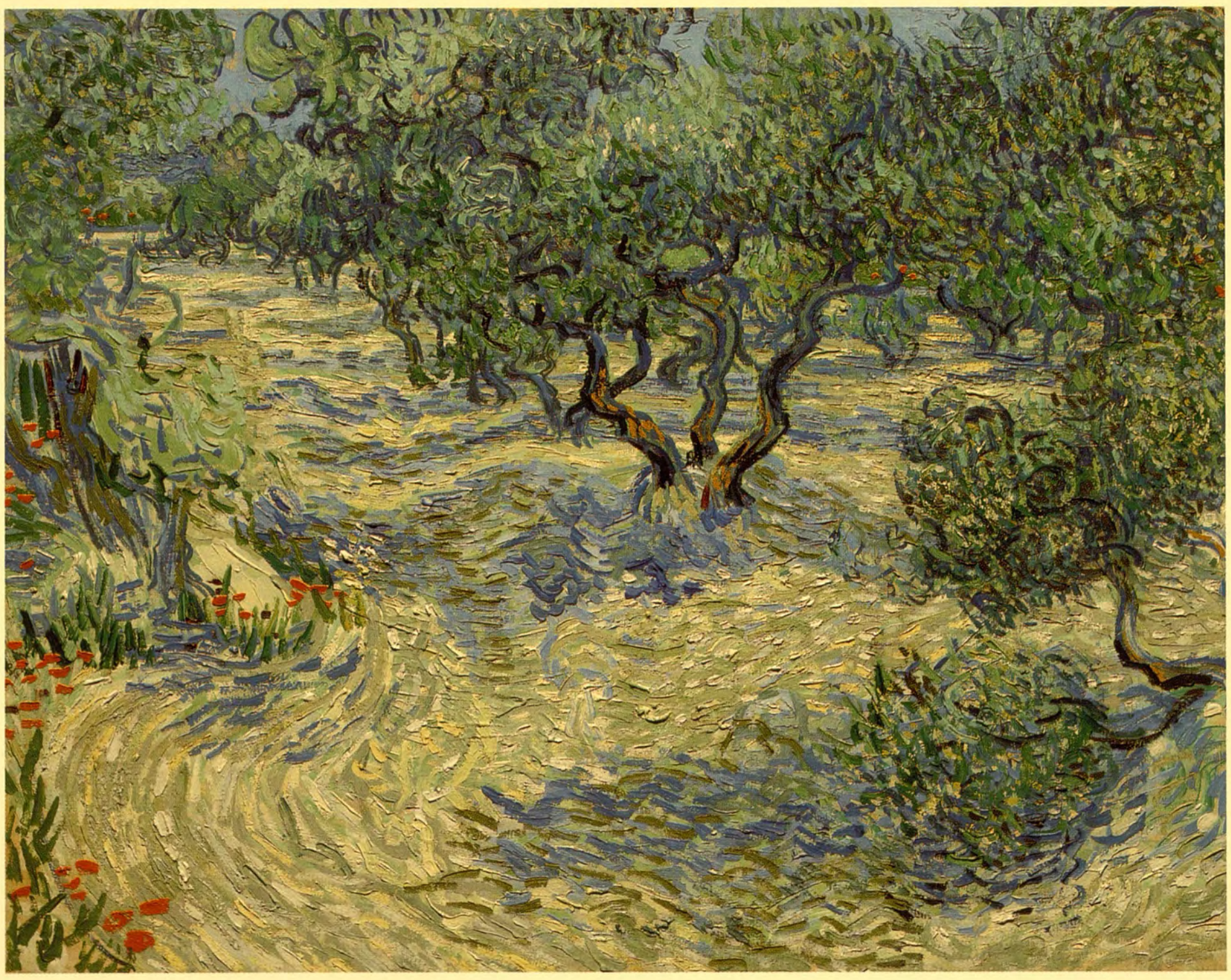
317. Claude Monet
French, 1840–1926
Mill at Limetz, dated 1888
Oil on canvas
36¾ × 29 inches (93.4 × 73.7 cm)
Partial bequest of Ethel B. Atha, 38-1986

318. Vincent van Gogh
Dutch, 1853–1890
Olive Orchard, 1889
Oil on canvas
28¾ × 36¼ inches (73.0 × 92.1 cm)
Purchase: Nelson Trust, 32-2



317

318



319





320

319. Henri Fantin-Latour
French, 1836–1904
Chrysanthemums, c. 1889
Oil on canvas
38⅜ × 36⅝ inches (97.5 × 93.1 cm)
Purchase: Nelson Trust, 33-15/2

320. Paul Gauguin
French, 1848–1903
Faaturuma (Melancholic), dated 1891
Oil on canvas
37 × 26⅞ inches (94.0 × 68.3 cm)
Purchase: Nelson Trust, 38-5



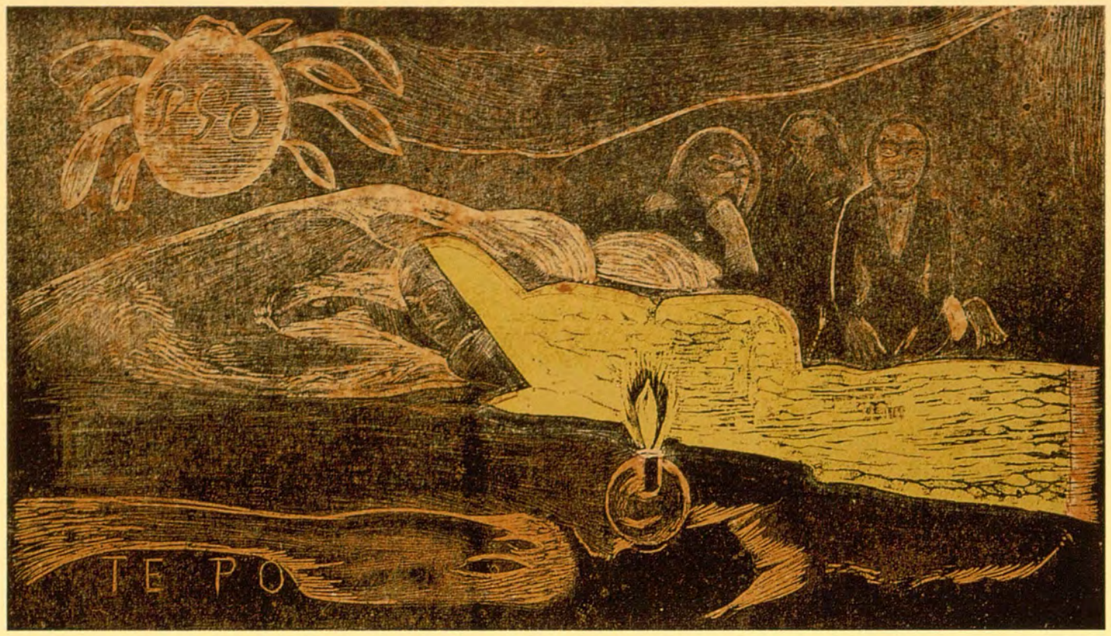
321

321. Camille Pissarro
French, 1830–1903
Poplars, Sunset at Eragny, dated 1894
Oil on canvas
28¹⁵⁄₁₆ × 23⅞ inches (73.5 × 60.7 cm)
Gift of the Laura Nelson Kirkwood
Residuary Trust, 44-41/2

322



322. Paul Gauguin
French, 1848–1903
Landscape, dated 1894
Oil on canvas
36¼ × 27½ inches (92.1 × 69.9 cm)
Purchase: acquired through the generosity
of an anonymous donor, F77-32



323

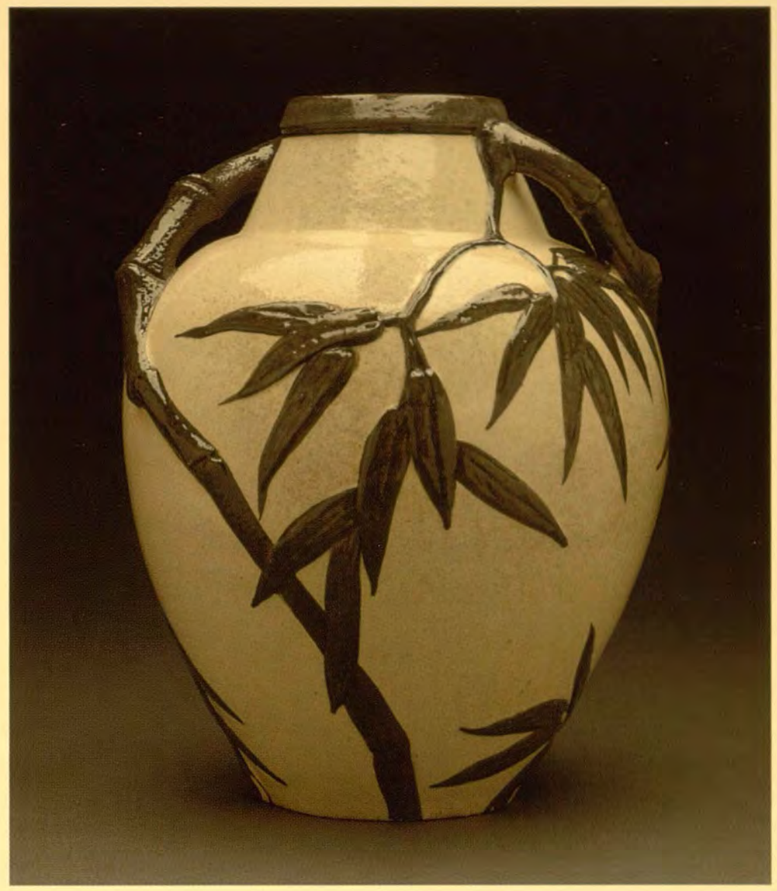


325

323. Paul Gauguin
French, 1848–1903
Te Po (Eternal Night), 1894
Woodcut
8 1/16 × 14 inches (20.5 × 35.6 cm)
Purchase: Nelson Trust through the Print Duplicate Fund, 71-9

324. Edmond Lachenal
French, 1855–1930
Vase, c. 1895
Stoneware with glaze
Height: 13 inches (33.0 cm)
Purchase: Nelson Trust, 2005.1*

325. James Ensor
Belgian, 1860–1949
The Vengeance of Hop-Frog, 1898
Hand-colored etching
13 13/16 × 9 3/4 inches (35.1 × 24.8 cm)
Purchase: Nelson Trust, 73-17



324

326. Pierre Bonnard
French, 1867–1947
Street at Night: Rain, 1899
Color lithograph
10 1/16 × 13 7/8 inches (25.6 × 35.3 cm)
Purchase: acquired through the generosity of an anonymous donor, F78-3/3

326





327



328



329

327. Vinzenz Mayer's Söhne Manufactory
Austria (Vienna), 1810–1922
Candelabra, c. 1900
Silver
Height: 20 inches (50.8 cm), each
Purchase: the Charlotte and Perry Faeth Fund, 2005.16.1, 2

328. *Hanging Lamp*, c. 1900
Probably France
Bronze with glass
Height: 31½ inches (80.0 cm)
Purchase: the Lillian M. Diveley Fund, 2006.8.A–M

329. François-Léon Sicard
French, 1862–1934
Oedipus Conquering the Sphinx, c. 1903
Bronze
27¼ × 13½ × 11½ inches (69.2 × 34.3 × 29.2 cm)
Purchase: the Mr. and Mrs. Earl D. Wilberg Fund for European Art, 2004.21

330. Archibald Knox, designer
British (Isle of Man), 1864–1933
W. H. Haseler Ltd., manufacturer
England (Birmingham), 1901–1946
Liberty & Company, retailer
England (London), 1875–present
Cymric Challenge Cup, dated 1901
Silver with enamel
Height: 10⅝ inches (27.0 cm)
Purchase: acquired through the generosity of Sarah and Charles Koester, F89-31 A,B



330



331

331. Paul Cézanne
French, 1839–1906
Mont Sainte-Victoire, c. 1902–1906
Oil on canvas
25⅛ × 32⅛ inches (63.8 × 81.5 cm)
Purchase: Nelson Trust, 38-6

332



332. Aristide Maillol
French, 1861–1944
Île de France, c. 1910
Bronze
Height: 65½ inches (166.4 cm)
Purchase: the Mary Atkins and
Ellen St. Clair Estates, A54-94



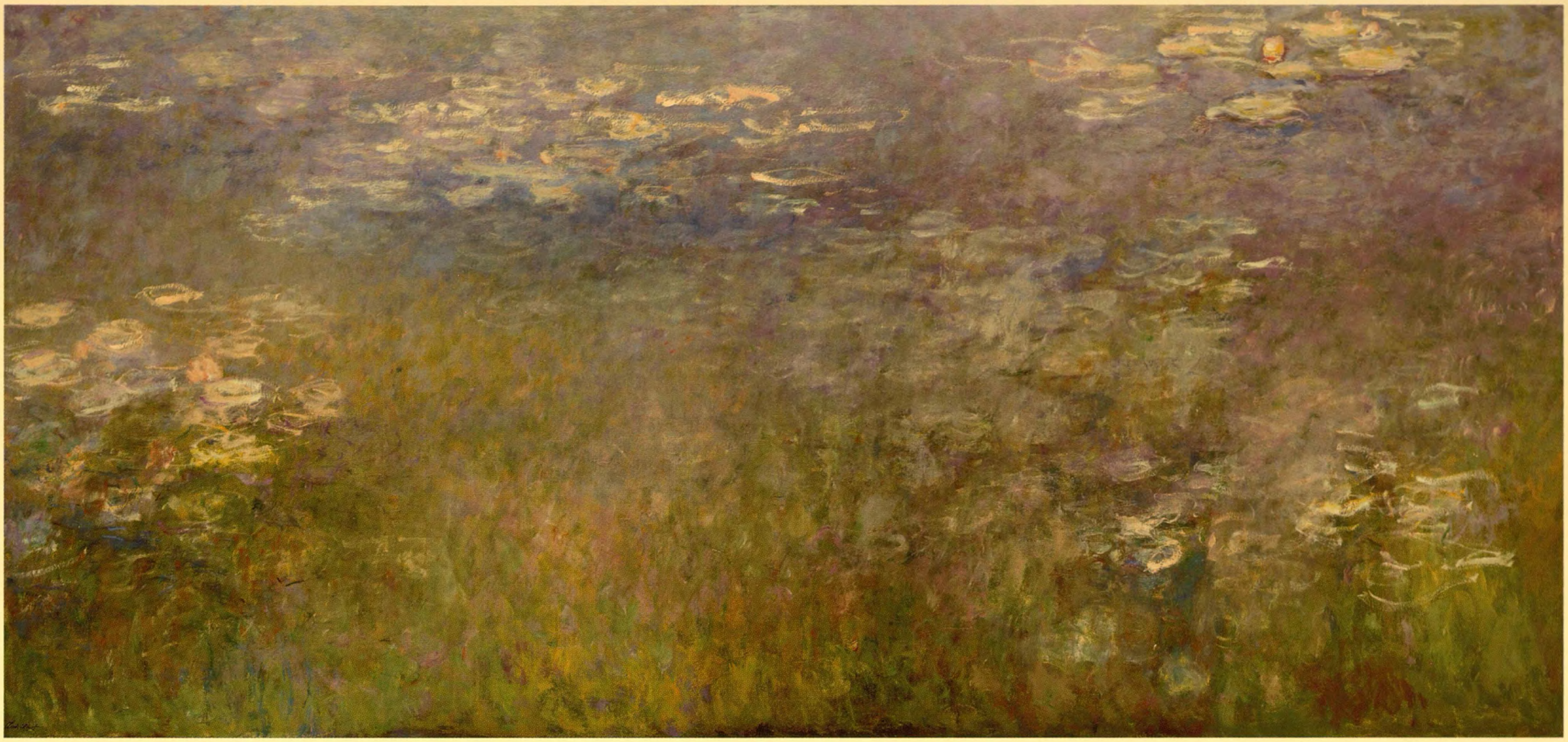
333

333. Odilon Redon
French, 1840–1916
Vase of Flowers, c. 1912
Pastel on paper
26¾ × 20¼ inches (68.0 × 51.4 cm)
Purchase: the Kenneth A. and Helen F.
Spencer Foundation Acquisition Fund, F76-1

334. Maurice Utrillo
French, 1883–1955
Street in Sannois, c. 1912–1913
Oil on Masonite
20⅜ × 29⅛ inches (51.8 × 74.0 cm)
Gift of the Adele R. Levy Fund, Inc., F62-46



334



335

335. Claude Monet
French, 1840–1926
Water Lilies, c. 1916–1926
Oil on canvas
78¾ × 167½ inches (200.0 × 425.5 cm)
Purchase: Nelson Trust, 57-26

336. Pierre-Auguste Renoir
French, 1841–1919
The Large Bather, 1917
Bronze
Height: 48½ inches (123.2 cm)
Purchase: the Elmer F. Pierson Foundation, F77-57



336



IV

North American Indian

In 2001, the Nelson-Atkins founded a new department of American Indian art, renewing the vision of the early Trustees to present Native American artistic traditions as a part of the world's cultural heritage. The holdings today, dating from before European contact to the present, represent all cultural areas and virtually every medium. Consisting of more than fifteen hundred objects, they include numbers of recognized masterworks.

The core collection was established with the 1931 acquisition of more than three hundred objects from the old Museum of the American Indian/Heye Foundation (now the National Museum of the American Indian) and a second acquisition of equal stature from the Fred Harvey Company. Among the finest of the early purchases were a classic Northern Cheyenne feather headdress, a compelling early nineteenth-century Tlingit shaman's frontlet, and a rare Chumash basketry bowl from the same period. The collection's greatest depth resides in a nearly encyclopedic group of Navajo and Pueblo textiles and a superb collection of Pueblo ceramics all from the Harvey Company—along with singular works from the Plains and the Southwest cultures. The most notable of the Harvey Company acquisitions are a Navajo first phase chief blanket in nearly pristine condition, a Santa Ana jar unparalleled within the tradition, a monumental Kiua polychrome jar, and an exquisitely finished baby carrier attributed to Tahdo, a master Kiowa bead worker.

Following the Museum's opening and for more than sixty years, the collection grew slowly and primarily through gifts, all the while gaining strength and diversity. Important donations formed a small core of mid-twentieth-century Southwestern masterpieces. In this group were the most elaborate known fetish necklace by master Zuni carver Leekya Deyuse and a Two Gray Hills rug, now recognized as one of legendary Navajo weaver Daisy Tauglechee's finest works. Other treasures entering the collection during this period were the earliest-known book of drawings (1883) by renowned Kiowa artist Silver Horn (Haungooah), a beautiful beaded Crow boy's shirt created by an unknown Crow artist, a fully appointed nineteenth-century health guardian doll from the Delaware people, and one of the earliest-known Ojibwa bandolier bags (1850).

In 2001, a major bequest of 170 works of art from Donald D. Jones, together with a significant fund for acquisitions, sparked a new era in collection development. Dramatic and important objects from the Jones collection are well exemplified by an Osage pipe, a Haida bear effigy bowl, and a Tlingit beaded shirt.

Since the Jones bequest, more than eighty-five objects have been acquired through purchase and gift. Included are a rare black-dyed, quill-embroidered, deerskin tab bag; one of the few remaining seventeenth-century Algonquian effigy feast bowls; an exquisitely engraved Eskimo bow drill; a magnificent Arikara shield embellished with the visionary representation of a buffalo bull (see detail opposite); and an early Pawnee horned headdress. Of the precontact Woodland objects entering the collection since 2001, the Mississippian human head effigy jar (1350–1550) is at once a striking portrait and an abstract expression of the human spirit.

Several recently acquired contemporary works reflect the Museum's commitment to recognizing and supporting Native artists working today. One of the most popular is the 1977 ceramic sculpture *Kosha Appreciating Anything* by Santa Clara potter Roxanne Swentzell. The intent gaze and mysterious gesture of the *Kosha*, a Pueblo sacred clown, imbue the object with the same expressive power and animated sense of life that is inherent in the finest works throughout the collection.

Woodlands

1. *Kneeling Human Effigy Jar*, 1300–1500
Late Mississippian culture
Arkansas (Crittenden County, Bradley site)
Clay
Height 7⅝ inches (19.4 cm)
Promised gift of John and Kay Callison, 15.2006

2. *Human Head Effigy Jar*, 1350–1550
Late Mississippian culture
Arkansas (Mississippi County, Chickasawba site)
Clay and pigment
Width: 7 inches (17.8 cm)
Purchase: the Donald D. Jones Fund
for American Indian Art, 2003.11

1





2

3



3. *Shell Mask Gorget*, 1500–1700
Late Mississippian culture
South Dakota (Campbell
County, Anton Rygh site)
Marine shell
Height: 5⅝ inches (14.3 cm)
Purchase: acquired as a gift by
friends in honor of Fred and
Virginia Merrill, 2004.30

4. *Bird Effigy Bowl*, 17th century
Algonquian, Northeastern Woodlands
Elm and pigment
Width: 17⅛ inches (43.5 cm)
Gift of George Terasaki, 2004.32.2

5. *Lidded Basket*, late 19th century
Chitimacha, Louisiana
River cane and native dyes
Height: 8 inches (20.3 cm)
Purchase: the Donald D. Jones Fund
for American Indian Art, 2004.33.A,B

6. *Pipe Bowl*, c. 1800
Eastern Great Lakes
Wood
Length: 2⅞ inches (7.3 cm)
Bequest of Donald D. Jones, 2001.3.83

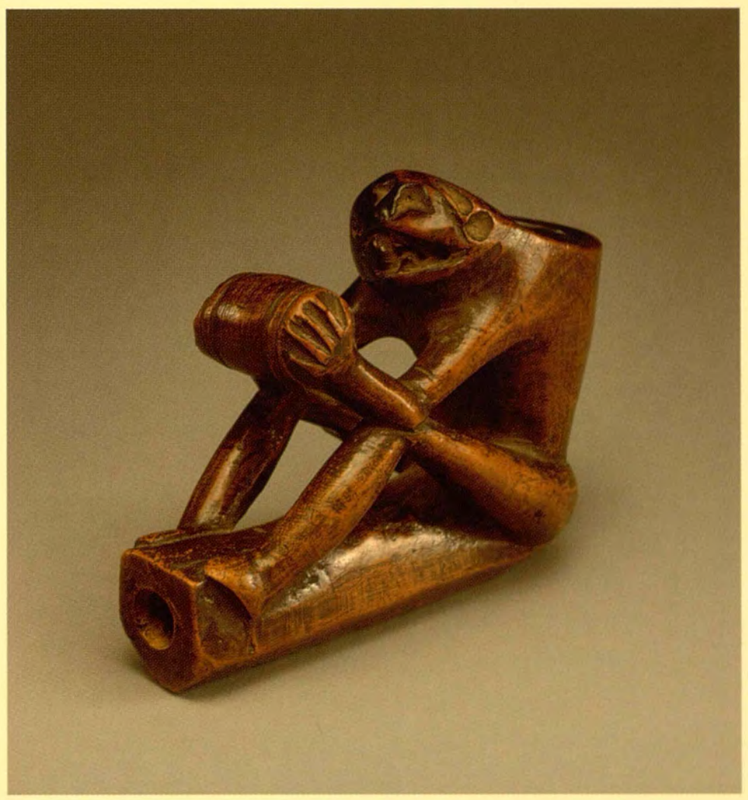


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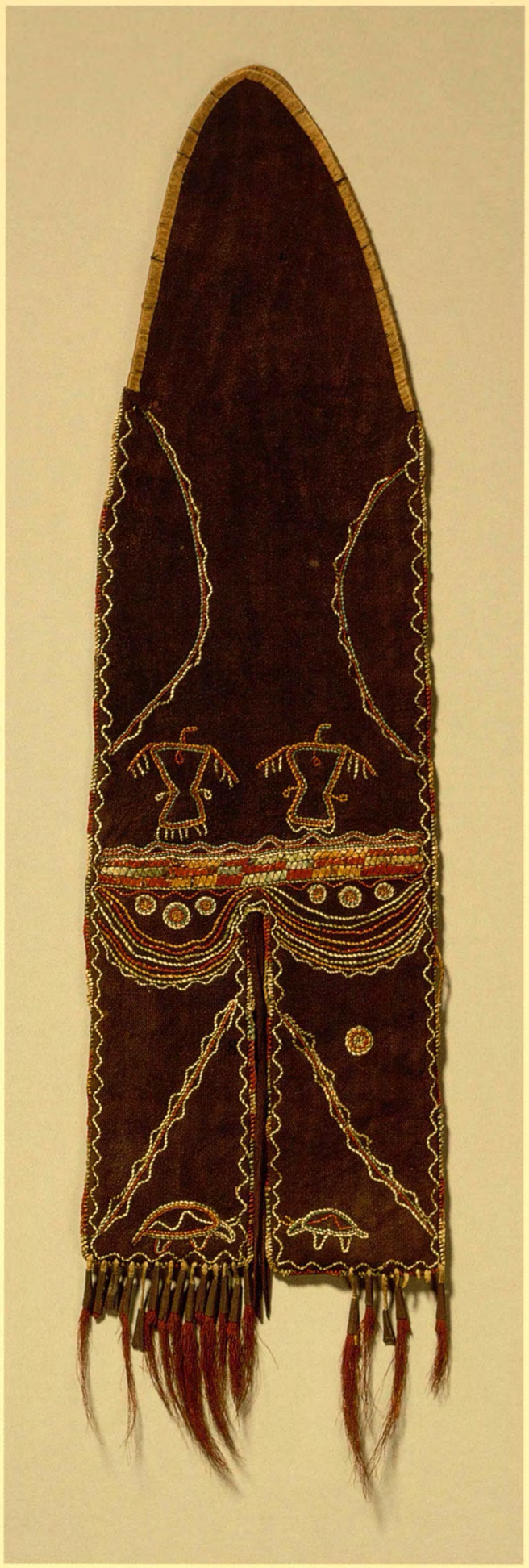
7

7. *Health Guardian Doll*, c. 1800 (clothing c. 1860)
Delaware, Indiana or Kansas
Wood, pigment, human hair, wool and cotton cloth, silk ribbon, native leather, glass beads, and metal
Height: 10½ inches (26.7 cm)
Gift of Mr. and Mrs. Lee R. Lyon, 79-8/2

8. *Tab Bag*, c. 1800
Eastern Great Lakes
Native leather, porcupine quills, metal cones, deer hair, and silk ribbon
20¼ × 6 inches (51.4 × 15.2 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2004.17

9. *Bandolier Bag*, 1850
Ojibwa, Minnesota
Wool and cotton cloth, glass beads, silk ribbon, and cotton thread
38¾ × 6¾ inches (98.4 × 17.1 cm)
Gift of J. Wilson Nance and Martha T. Nance in honor of Mr. and Mrs. Reginald G. Thomson, 77-26/1

8





9



10



11

10. *Cuffs*, c. 1925
Mesquakie, Iowa
Cotton cloth, glass beads, and native leather
6⅞ × 13⅞ inches (17.5 × 35.2 cm), each
Purchase: the Donald D. Jones Fund for American Indian Art and gift of the Svacina Family, 2002.20.1.A,B

11. *Blanket*, early 20th century
Oto or Osage, Oklahoma
Wool cloth, silk ribbon, and glass beads
59 × 73 inches (149.9 × 185.4 cm)
Purchase: Nelson Trust through exchange of the gifts of Mr. William L. Evans Jr., Mr. and Mrs. Robert Mann Jr., and other Trust properties, 89-38

12. *Bag*, c. 1875
Sauk, Oklahoma
Cotton and commercial wool yarn
11 × 13½ inches (27.9 × 34.3 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2005.6



12



13



14

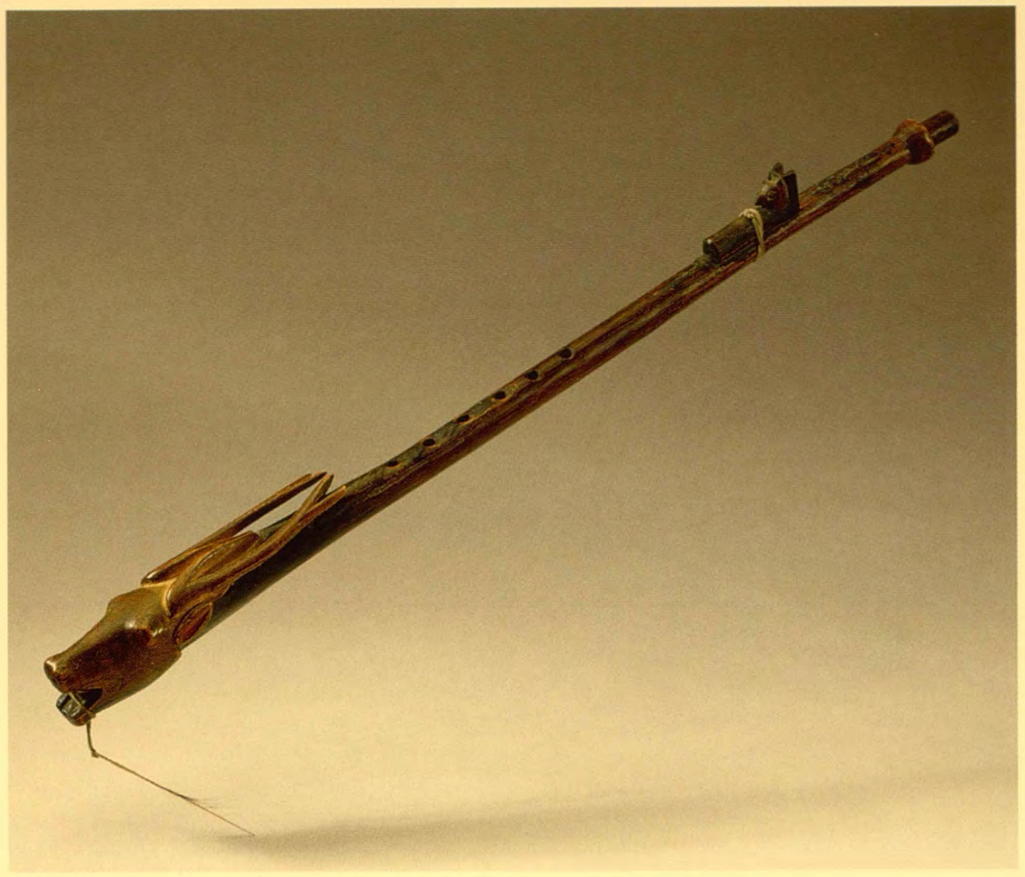


15

Plains

13. *Horned Headdress*, c. 1840
Pawnee, Nebraska
Native leather, cow horn, pigment, rabbit skin, mallard duck scalp, eagle and raven or crow feathers, wool cloth, horsehair, and glass beads
Height: 38 inches (96.5 cm)
Anonymous gift, 2006.28.2

14. *Shield*, c. 1850
Arikara, North Dakota
Buffalo rawhide, native leather, and native pigment
Diameter: 20 inches (51.0 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2004.35



16

15. *Animal Skin Tobacco Bag*, c. 1840
Eastern Plains
Animal skin (probably black-footed ferret), native leather, porcupine quills, wool cloth, silk ribbon, bird claws, brass bells and buttons, glass beads, metal cones, feather, and animal hair
Length: 26 inches (66.0 cm)
Anonymous gift, 2002.24

16. *Courting Flute*, c. 1870
Lakota, North or South Dakota
Wood, pigment, native leather, and feather
Length: 23⅞ inches (60.6 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2002.5.3

17. *Tobacco Bag*, c. 1890
Arapaho, Oklahoma
Native leather, glass and metal beads, and pigment
35¾ × 6½ inches (90.8 × 16.5 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2004.7



17



18

18. Attributed to Tahdo, 1879–1966
Kiowa, Oklahoma
Cradle, c. 1915
Native leather, glass beads, pigment, cotton and silk cloth, wood, and German silver
Height: 45½ inches (115.6 cm)
Purchase: Nelson Trust, 33-1241



19



20

19. Silver Horn (Haungooah), 1860–1940
Kiowa, Oklahoma
To-hane-daugh and Party Carrying "Medicine" to Medicine Lodge, as captioned by D.P. Brown, 1883
One of 75 drawings contained within a bound book
Graphite and colored pencil on paper
11¾ × 14¾ inches (29.8 × 37.5 cm)
Gift of Mr. and Mrs. Dudley C. Brown, 64-9/14

20. *Tobacco Bag*, c. 1890
Kiowa, Oklahoma
Native leather, glass beads, and pigment
27¾ × 5½ inches (70.5 cm. × 14 cm)
Gift of Berte and Alan Hirschfield, 2007.42

21. *Boy's Shirt*, c. 1880
Crow, Montana
Muslin, glass beads, cotton cloth, and native leather
16½ × 30½ inches (41.9 × 77.5 cm)
Gift of Daniel R. Anthony III and Eleanor Anthony Tenney, 50-73/46



21



22

22. *Pipe Bowl and Stem*, c. 1875
Osage, Oklahoma
Catlinite and wood
Length of bowl: 7¼ inches (18.4 cm); length of stem: 17¼ inches (43.8 cm)
Bequest of Donald D. Jones, 2001.3.133.1, 2

23. *Peyote Fan*, c. 1910
Plains
Eagle feathers, native leather, pigment, brass, glass beads, brass wire, commercial sterling silver cross, heart and anchor pendants, and commercial enameled pin
Length: 28 inches (71.1 cm)
Gift of Robert Blommer, 2003.30.2

24. *Feather Headdress*, c. 1875
Northern Cheyenne, Montana
Eagle, hawk, owl and raven feathers, rawhide, native leather, wool and cotton cloth, glass beads, ermine skin, silk ribbon, and horsehair
Height: 70 inches (177.8 cm)
Purchase: Nelson Trust, 31-125/38



23



24

Southwest

25. *Human Fetish*, c. 18th–19th century
Rio Grande Pueblo, New Mexico
Stone, turquoise, and trace of pigment
Height: 2¾ inches (7.0 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2004.8



25

26. *Animal Fetish*, c. 17th–18th century
Taos, New Mexico
Stone, pigment, cotton, cotton string, bird claw, feathers, and plant material
Length: 5½ inches (14.0 cm)
Gift of Ronald J. Slowinski, 2006.37



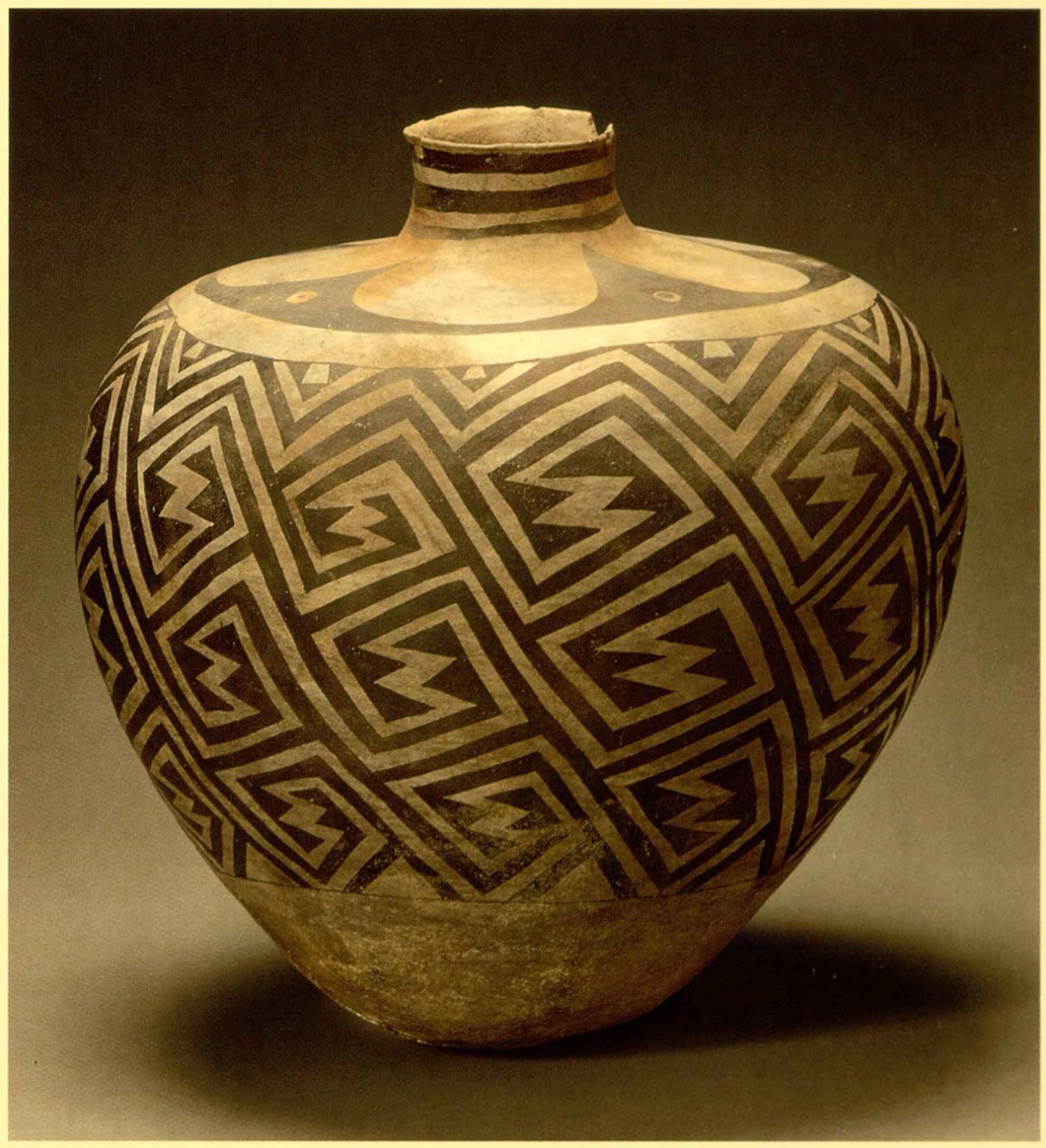
26

27. *Ahöla Katsina*, c. 1885
Hopi, Arizona
Cottonwood, pigment, cotton cloth, wool yarn, and horsehair
Height: 14 inches (35.6 cm)
Gift of Daniel R. Anthony III and Eleanor Anthony Tenney, 50-73/1

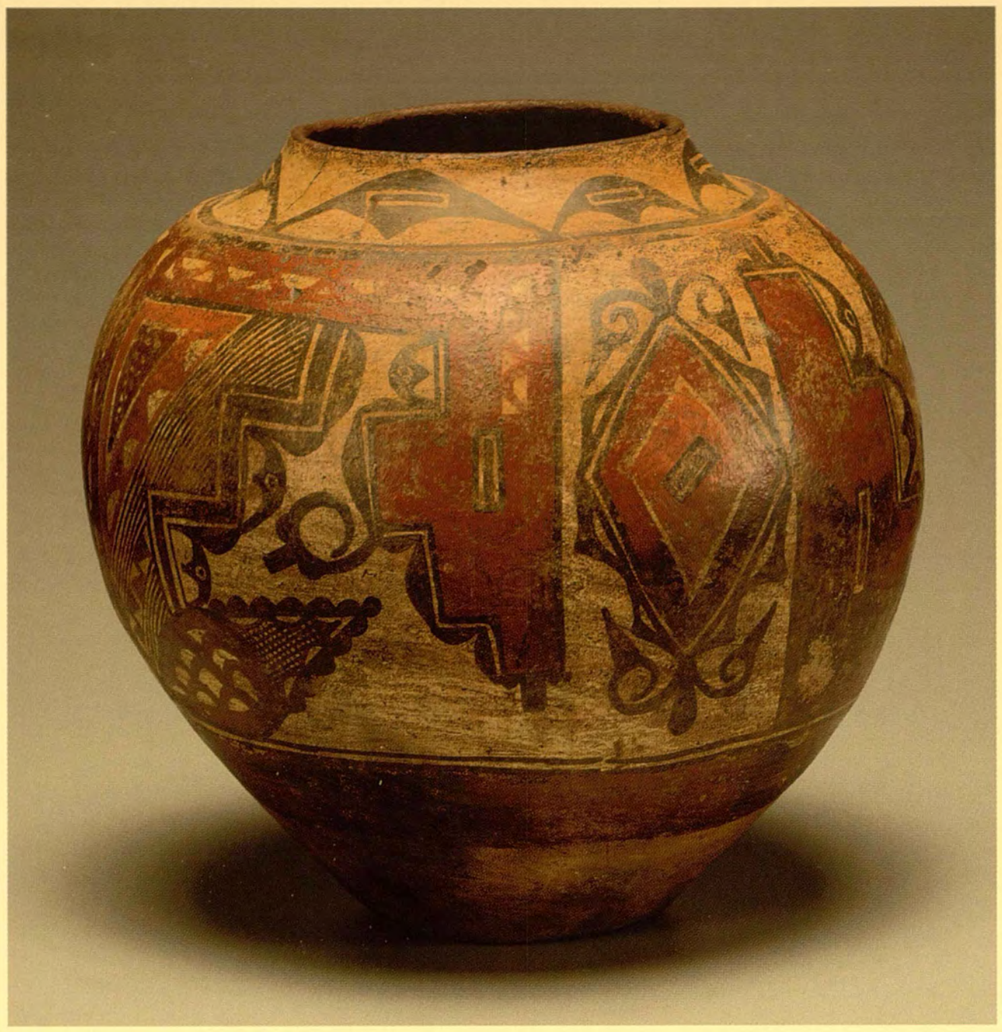
28. *Jar*, 1000–1300
Socorro Black on White
Anasazi, New Mexico
Clay and pigment
Height: 19 inches (48.3 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Henry I. Marder, F88-10



27



28



29

29. *Jar*, c. 1820
Santa Ana or Zia, New Mexico
Clay and pigment
Height: 14¼ inches (36.2 cm)
Purchase: Nelson Trust, 33-1157



30

30. *Jar*, c. 1770
Kiua Polychrome
Santo Domingo or Cochiti, New Mexico
Clay, pigment, and native leather
Diameter: 19½ inches (49.5 cm)
Purchase: Nelson Trust, 33-1140

31



31. *Jar*, late 19th century
Acoma, New Mexico
Clay and pigment
Diameter: 12¼ inches (31.1 cm)
Gift of Daniel R. Anthony III and
Eleanor Anthony Tenney, 50-73/8

32



32. Maria Martinez and Popovi Da,
c. 1887–1980 and 1921/1922–1971
San Ildefonso, New Mexico
Jar, c. 1950
Clay
Diameter: 10½ inches (26.7 cm)
Gift of Nell H. Stevenson from the
Estate of S. Herbert Hare, 60-64



33

33. Helen Baca Shupla, 1928–1985
Santa Clara, New Mexico
Melon Jar, 1984
Clay
Diameter: 11¼ inches (28.6 cm)
Gift of John A. Morgan, 2002.21.9

34. Roxanne Swentzell, born 1962
Santa Clara, New Mexico
Kosha Appreciating Anything, 1997
Clay and pigment
Length: 17 inches (43.2 cm)
Purchase: the Donald D. Jones Fund
for American Indian Art, 2003.22

35. Diego Romero, born 1964
Cochiti, New Mexico
A True Tale, 2005
Clay and pigment
Diameter: 13⅛ inches (33.3 cm)
Purchase: the A. Keith Brodkin Fund
for the Acquisition of Contemporary
American Indian Art, 2005.20

36. *Bow Guard*, c. 1935
Zia, New Mexico
Silver, brass, copper, bone, jet, turquoise,
commercial and native leather, and pigment
Length: 5½ inches (14.0 cm)
Purchase: acquired through the generosity
of Mr. and Mrs. Henry I. Marder, 2003.6.1

34



35



36





37



38

37. *Late Classic Serape*, c. 1870
Navajo, New Mexico or Arizona
Wool: raveled cochineal-dyed, raveled indigo-dyed, handspun vegetal-dyed, and 3-ply Germantown yarn
70¾ × 52¾ inches (179.7 × 134.0 cm)
Purchase: Nelson Trust, 33-1431

38. Daisy Tauglechee, 1909–1990
Navajo, New Mexico
Two Gray Hills Rug, 1951
Handspun wool
71½ × 51⅛ inches (181.6 × 129.5 cm)
Gift of Mr. David T. Beals, 62-27

39. *Belt* (top), c. 1885
Navajo, New Mexico or Arizona
Silver and commercial leather
Length: 43¼ inches (109.9 cm)
Purchase: Nelson Trust, 33-897

Lambert Homer Sr., 1917–1972
Zuni, New Mexico
Belt (bottom), c. 1955
Silver, turquoise, and commercial leather
Length: 44¼ inches (112.4 cm)
Gift of Mrs. David T. Beals, 67-44/1



39



40



41



42

40. *First Phase Chief Blanket*, c. 1850
Navajo, New Mexico or Arizona
Wool and indigo dye
51 × 69¾ inches (129.5 × 177.2 cm)
Purchase: Nelson Trust, 33-1430

41. Workshop of Slender Maker of Silver,
active 1880–1900
Navajo, Arizona or New Mexico
Squash Blossom Necklace, c. 1885
Silver, turquoise, and cotton cloth
Length: 15⅝ inches (39.7 cm)
Purchase: acquired through the generosity
of Mr. and Mrs. Henry I. Marder, 2007.43

42. Leekya Deyuse, 1889–1966
Zuni, New Mexico
Fetish Necklace, c. 1935
Coral, shell, turquoise, jet, cotton cord, and leather
Length: 16 inches (40.6 cm)
Gift of Mrs. David T. Beals, 68-5/12



43



44



45

California

43. *Basket*, c. 1820
Chumash, California
Split natural and dyed juncus stems, and sumac
Diameter: 20¾ inches (52.7 cm)
Purchase: Nelson Trust, 31-125/127

44. *Basket*, c. 1910
Yurok, California
Maidenhair fern, bear grass, and conifer root
Diameter: 17 inches (43.2 cm)
Purchase: Nelson Trust, 33-1338

45. *Basket*, c. 1900
Kawaiisu, California
Willow, devil's claw, yucca, quail feathers, and wool
Diameter: 10½ inches (26.7 cm.)
Purchase: Nelson Trust, 33-1272

Plateau

46. *Basket*, c. 1875
Chilcotin, British Columbia
Cedar, spruce root, cherry bark, and native leather
12 × 16 × 11¼ inches (30.5 × 40.6 × 28.6 cm)
Purchase: Nelson Trust, 33-1261

46





47



48



49

47. *Frontlet*, c. 1820
Tlingit, Southeast Alaska
Wood, pigment, abalone, and hair
Height: 7 inches (17.8 cm)
Purchase: Nelson Trust, 31-125/33

48. *Beaver Effigy Chair*, c. 1860
Heiltsuk, British Columbia
Wood and pigment
32⅞ × 17 × 22½ inches
(83.5 × 43.2 × 57.2 cm)
Gift of Ralph T. Coe, 80-42/1

49. *Bowl*, c. 1820
Haida, British Columbia
Wood and abalone
Length: 5¼ inches (13.3 cm)
Bequest of Donald D. Jones, 2001.3.96

50. *Shaman's Masks*, c. 1830
Tlingit, Southeast Alaska
Wood and pigment
Height: 9 inches (22.9 cm); 8⅜ inches (21.3 cm)
Bequest of Donald D. Jones, 2001.3.93, 94

51. *Raven Mask*, c. 1870
Kwakwaka'wakw, British Columbia
Wood, pigment, metal, and cedar bark
Length: 42 inches (106.7 cm)
Purchase: Nelson Trust, 31-125/7



50

51





52

52. *Bowl*, c. 1850
Haida, British Columbia
Wood and opercula
Length: 15½ inches (39.4 cm)
Purchase: Nelson Trust, 31-125/34

53. *Dagger*, c. 1830
Possibly Tlingit, Southeast Alaska
Walnut, abalone, copper, and cord
Length: 15¼ inches (38.7 cm)
Purchase: Nelson Trust, 31-125/5

54. *Bowl*, c. 1880
Tlingit, Southeast Alaska
Mountain sheep horn
Length: 9½ inches (24.1 cm)
Purchase: Nelson Trust, 31-125/35

55. Attributed to Captain Richard Carpenter, 1841–1931
Chest, c. 1880
Heiltsuk, British Columbia
Wood and pigment
17¾ × 33 × 19⅜ inches (45.1 × 83.8 × 49.2 cm)
Purchase: Nelson Trust, 70-31*

53



54





55



56

57



56. *Basket*, c. 1890
Tlingit, Southeast Alaska
Spruce root and dyed grasses
Diameter: 16 inches (40.6 cm)
Purchase: Nelson Trust, 33-1322

57. *Shirt*, c. 1900
Tlingit, Southeast Alaska
Wool cloth and glass beads
36 × 48 inches (91.4 × 121.9 cm)
Bequest of Donald D. Jones, 2001.3.92

Arctic

58. *Toggle*, c. 1880
Eskimo, Alaska
Walrus ivory
Length: 1⅝ inches (4.1 cm)
Purchase: the Edward W. Hartman Memorial Fund, 2004.27

59. *Mask*, c. 1890
Eskimo, Alaska
Wood, pigment, and feathers
Height: 15 inches (38.1 cm)
Purchase: Nelson Trust, 31-125/61

60. *Bow Drill*, c. 1820
Eskimo, Alaska
Walrus ivory and pigment
Length: 17½ inches (44.5 cm)
Purchase: the Donald D. Jones Fund for American Indian Art, 2002.5.2



58



59



60

Central and South America



61

61. *Anthropomorphic Mortar*, c. 1000–500 B.C.E.
Olmec, Mexico
Jade
Height: 3½ inches (8.9 cm)
Purchase: Nelson Trust, 70-32*

62. *Figural Urn*, 500–600 C.E.
Zapotec, Mexico (Monte Albán)
Clay and pigment
Height: 25 inches (63.5 cm)
Purchase: Nelson Trust, 61-16



62

63. *Palma*, 600–900 C.E.
Mexico (Veracruz)
Volcanic stone
Height: 32 inches (81.3 cm)
Purchase: Nelson Trust, 49-47



63

64. *Eagle Pendant*, c. 1000
Costa Rica (Diquis Zone)
Gold
Height: 3¾ inches (9.5 cm)
Purchase: Nelson Trust, 52-17

65. *Figural Pendant*, c. 1000
Costa Rica (Diquis Zone)
Gold
Height: 3 inches (7.6 cm)
Purchase: Nelson Trust, 52-18

66. *Plaque with Double-Headed Serpent*, c. 1300–1450
Mixtec, Mexico
Wood and turquoise
Height: 4¼ inches (10.8 cm)
Purchase: the Elmer Pierson Fund, F66-36/23 A



64



65

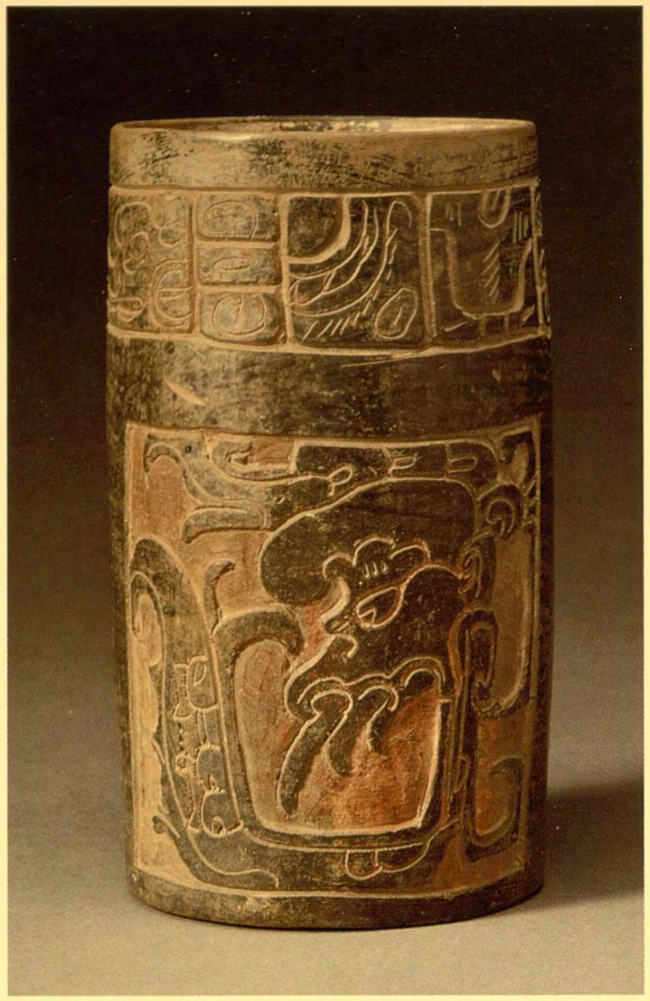
67. *Pair of Earrings*, c. 1500
Mixtec, Mexico
Gold
Height: 3 3/16 inches (8.1 cm), each
Purchase: Nelson Trust, 62-37/1, 2



66



67



68



69

68. *Vessel*, 8th century C.E.
Maya, Mexico
Clay
Height: 7¾ inches (19.7 cm)
Gift of Peter I. Hirsch, 67-41

69. *Feather Mantle*, 13th–14th century
Chimú, Peru
Feathers and cotton
45 × 44½ inches (114.3 × 113.0 cm)
Purchase: Nelson Trust, 60-79

70. *Warrior Priest Figure*, 700–900 C.E.
Maya, Mexico (Guaymil)
Clay and pigment
Height: 12½ inches (31.8 cm)
Purchase: Nelson Trust, 61-77

71. *Stirrup Spout Vessel*,
1st century–4th century C.E.
Moche, Peru
Clay and pigment
Height: 9½ inches (24.1 cm)
Purchase: Nelson Trust, 47-27/1



70



71



V

America

The collection of American paintings, drawings, prints, sculpture, watercolors, and objects of decorative arts date from the eighteenth century through World War II. Together the approximately thirteen hundred works offer a fine overview of the range of artistic expression that has shaped American culture.

Initiated before the Museum opened in 1933, the American collection grew over the following decades through purchases and by way of gifts from the Enid and Crosby Kemper Foundation and other generous benefactors. More recent acquisitions have been acquired through The Ever Glades Fund, established in 2002 by Sarah and Landon Rowland.

The earliest paintings in the collection are portraits, the primary subject matter of early American artists. Important examples include John Singleton Copley's *John Barrett* and Benjamin West's *Mr. and Mrs. John Custance.*

Also from the mid-eighteenth century is the period room *Hall from Robert Hooper House.* The notable room embodies the epitome of mid-eighteenth-century mercantile taste, the influence of English architecture, and the finest craftsmanship of the American colonies.

Furniture of the eighteenth and nineteenth centuries includes an impressive Massachusetts chest-on-chest, a rare Italian marble-top side table made in Philadelphia, and a pair of John Townsend card tables. Of particular interest is the monumental Gothic Revival Bulkley and Herter bookcase, which was displayed at the New York Crystal Palace exhibition of 1853.

Rich in nineteenth-century genre painting, the collection features works by the Missouri painter George Caleb Bingham. Among the outstanding paintings in this category are Bingham's *Canvassing for a Vote*, Fitz Henry Lane's *"Starlight" in Harbor*, and Henry Ossawa Tanner's *The Young Sabot Maker.*

Examples of mid-nineteenth-century landscape painting include Thomas Cole's *The Mill, Sunset*, reflecting the artist's ideal vision for the United States (see detail opposite). John Frederick Kensett's *A Woodland Waterfall* and Frederic Edwin Church's monumental *Jerusalem from the Mount of Olives* also present the artists' philosophies through landscape imagery.

The collection of still-life painting encompasses superb images by Raphaelle Peale, Severin Roesen, and John Frederick Peto. Peale's *Venus Rising From the Sea—A Deception* is among the best-known paintings in the Museum's holdings.

Late-nineteenth-century American canvases evince a new brand of spiritualism in tonalist compositions; an example is *Old Farm—Montclair*, by George Inness. Painting the rural landscape near his home, Inness created harmonious poetic expressions of the links he observed between the natural and spiritual realms.

Other objects in the collection display a fascination with Japanese and East Indian art. Among these are John La Farge's *Peonies Blowing in the Wind*, a stained glass composition based on Japanese screens or prints; a mixed-metal Japanesque vase; and an East Indian–influenced tea service by the Gorham Manufacturing Company.

The diversity of late-nineteenth-century art continues into the twentieth-century portion of the collection. Works by Kansas Citian Thomas Hart Benton, including his most important easel painting, *Persephone*, form a cornerstone of the holdings.

Early-twentieth-century furniture includes significant examples of the Arts and Crafts Movement, such as a writing desk by Charles Rohlfs and a bookcase from the Robert R. Blacker residence by Greene and Greene. Additionally, there are impressive works from Kansas City, notably a deceptively simple plywood armchair designed by Frank Lloyd Wright for the local Sondern House.



1. *Hall from Robert Hooper House*, c. 1754
Massachusetts (Danvers)
Pine with paint
129 × 285 × 218 inches
(327.7 × 723.9 × 553.7 cm)
Purchase: Nelson Trust, 33-298



1

2. John Singleton Copley, 1738–1815
John Barrett, c. 1758
Oil on canvas
49⅞ × 40 inches (126.7 × 101.6 cm)
Gift of the Enid and Crosby Kemper Foundation, F76-52

2





3

3. *Desk and Bookcase*, c. 1770–1790
Massachusetts (Boston or Salem)
Mahogany and pine with brass
102¾ × 42 × 25¾ inches
(261.0 × 106.7 × 65.4 cm)
Purchase: Nelson Trust, 32-147

4. Charles Willson Peale, 1741–1827
Catherine and Elizabeth Hall,
dated 1776
Oil on canvas
30¼ × 25¼ inches (76.8 × 64.1 cm)
Gift of William B. and Harvey R. Fullerton, descendants of the sitters, F90-16

5. *Side Table*, c. 1760–1780
Pennsylvania (Philadelphia)
Mahogany and pine with marble
27⅝ × 46¼ × 21⅛ inches
(70.2 × 117.5 × 53.7 cm)
Purchase: Nelson Trust, 38-17



4



5

6. Gilbert Stuart, 1755–1828
The Right Honorable John Foster,
c. 1790–1791
Oil on canvas
83⅝ × 59⅞ inches (212.4 × 152.1 cm)
Purchase: Nelson Trust, 30-20

7. John Townsend, 1732–1809
Card Table (one of a pair), 1794
Rhode Island (Newport)
Mahogany, chestnut, and other woods
34 × 28½ × 16¼ inches
(86.4 × 71.8 × 41.3 cm)
Purchase: Nelson Trust, 33-524

8. Benjamin West, 1738–1820
Mr. and Mrs. John Custance, dated 1778
Oil on canvas
60¼ × 84⅝ inches (153.0 × 214.9 cm)
Purchase: Nelson Trust, 34-77

9. Attributed to Nathaniel Gould,
1734–1782
Chest-on-Chest, c. 1760
Massachusetts (Salem)
Mahogany and white pine with brass
91 × 44½ × 22⅞ inches
(231.1 × 113.0 × 58.1 cm)
Purchase: Nelson Trust, 34-123 A,B

10. Gilbert Stuart, 1755–1828
Dr. William Aspinwall, c. 1815
Oil on wood panel
28⅝ × 22^{13}⁄$_{16}$ inches (72.7 × 57.9 cm)
Gift of Esmee and Shepherd
Brooks, 81-35

11. *Desk and Bookcase*, c. 1795–1815
Massachusetts (Salem)
Mahogany with glass and brass
85¾ × 67½ × 20½ inches
(217.8 × 171.5 × 52.1 cm)
Purchase: Nelson Trust, 33-531 A,B



6



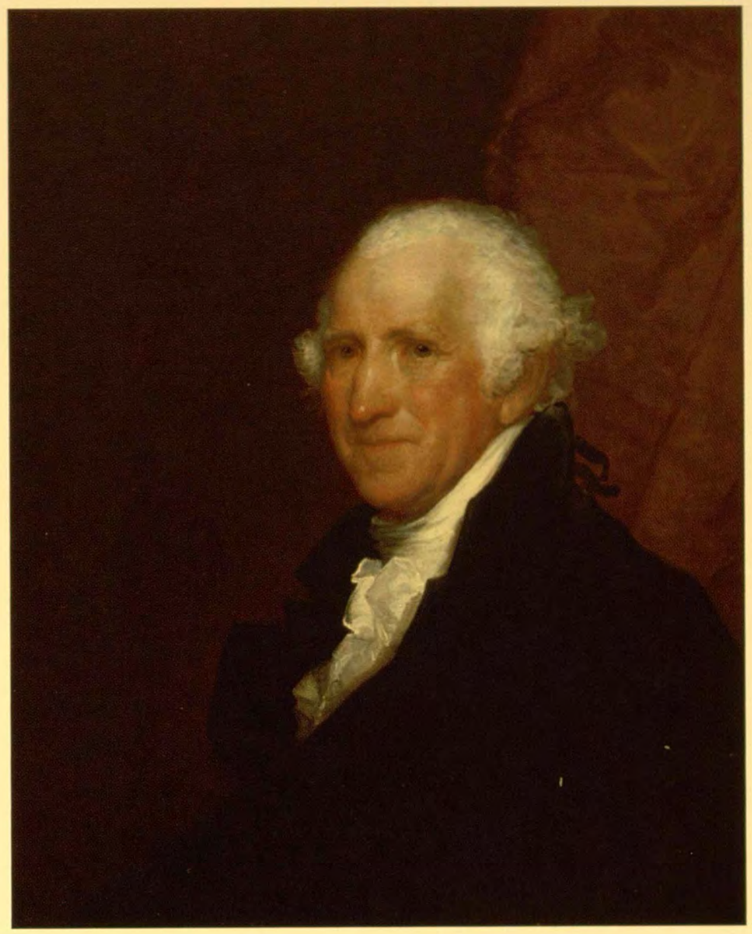
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13

12. Thomas Sully (born England), 1783–1872
Mrs. James Gore King (Sarah Rogers Gracie King), Wife of "The Gold Beater," dated 1831
Oil on canvas
30 1/16 × 29 1/4 inches (76.4 × 74.3 cm)
Purchase: Nelson Trust, 51-47

13. Raphaelle Peale, 1774–1825
Venus Rising from the Sea—A Deception, c. 1822
Oil on canvas
29 1/8 × 24 1/8 inches (74.0 × 61.3 cm)
Purchase: Nelson Trust, 34-147

14. William Sidney Mount, 1807–1868
Winding Up, dated 1836
Oil on wood panel
18 3/8 × 14 15/16 inches (46.7 × 37.9 cm)
Gift of the Enid and Crosby Kemper Foundation, F77-39



15

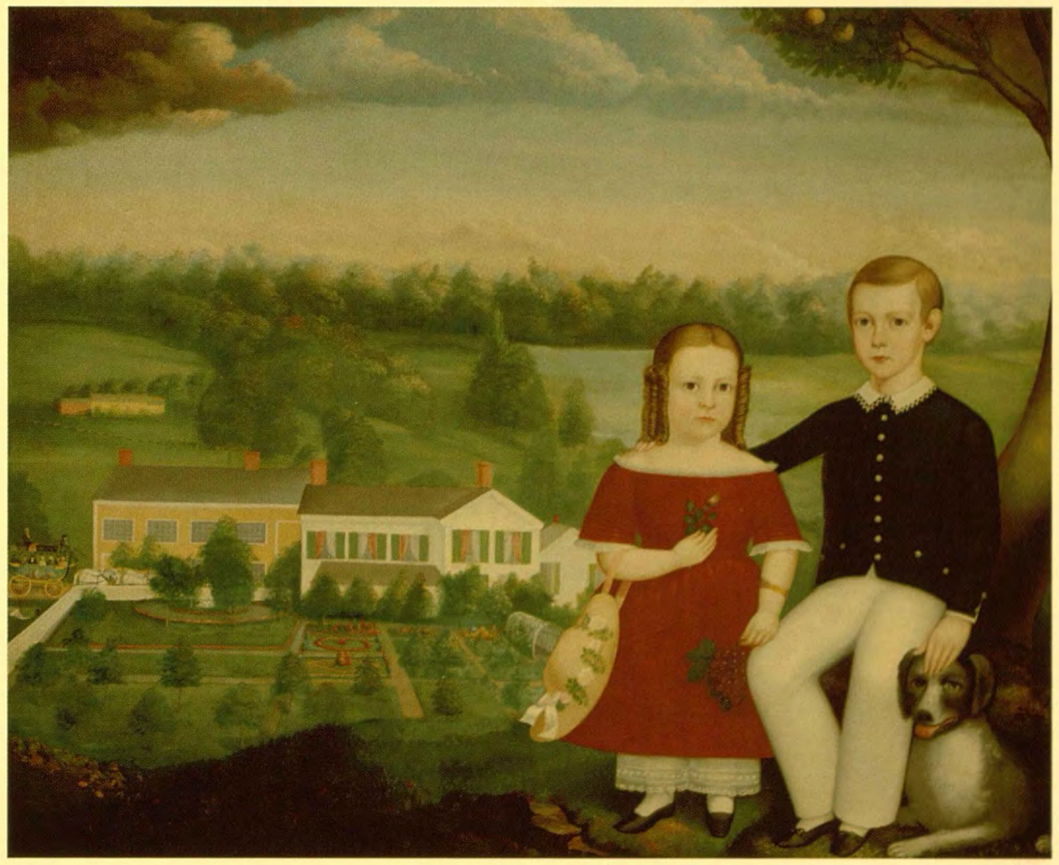
15. Gustave Herter, designer (born Germany), 1830–1898
Ernst Plassmann, woodcarver (born Germany), 1823–1877
Bulkley and Herter, manufacturer, New York (New York),
c. 1852–1858
Bookcase, 1852–1853; Stained glass, late 19th century
White oak, eastern white pine, eastern hemlock,
and yellow poplar with stained glass
134½ × 118¾ × 30¼ inches (341.6 × 301.6 × 76.8 cm)
Purchase: Nelson Trust, 97-35*

16. Jacob C. Ward, 1809–1891
Natural Bridge, Virginia, c. 1835
Oil on wood panel
23¾ × 32⅛ inches (60.3 × 81.4 cm)
Purchase: Nelson Trust, 33-4/3

17. Calvin Balis, 1817/1818–1863
George and Emma Eastman, dated 1850
Oil on canvas
53⅞ × 66⅛ inches (136.8 × 168.0 cm)
Purchase: Nelson Trust, 33-43



16



17



18

18. Thomas Cole (born England), 1801–1848
The Mill, Sunset, dated 1844
Oil on canvas
26⅛ × 36⅛ inches (66.4 × 91.6 cm)
Purchase: Nelson Trust through The Ever Glades Fund and exchange of a gift from the Howard P. Treadway and Tertia F. Treadway Collection, 2004.29

19. George Caleb Bingham, 1811–1879
Fishing on the Mississippi, dated 1851
Oil on canvas
28¾ × 36 inches (73.0 × 91.4 cm)
Purchase: Nelson Trust, 33-4/4

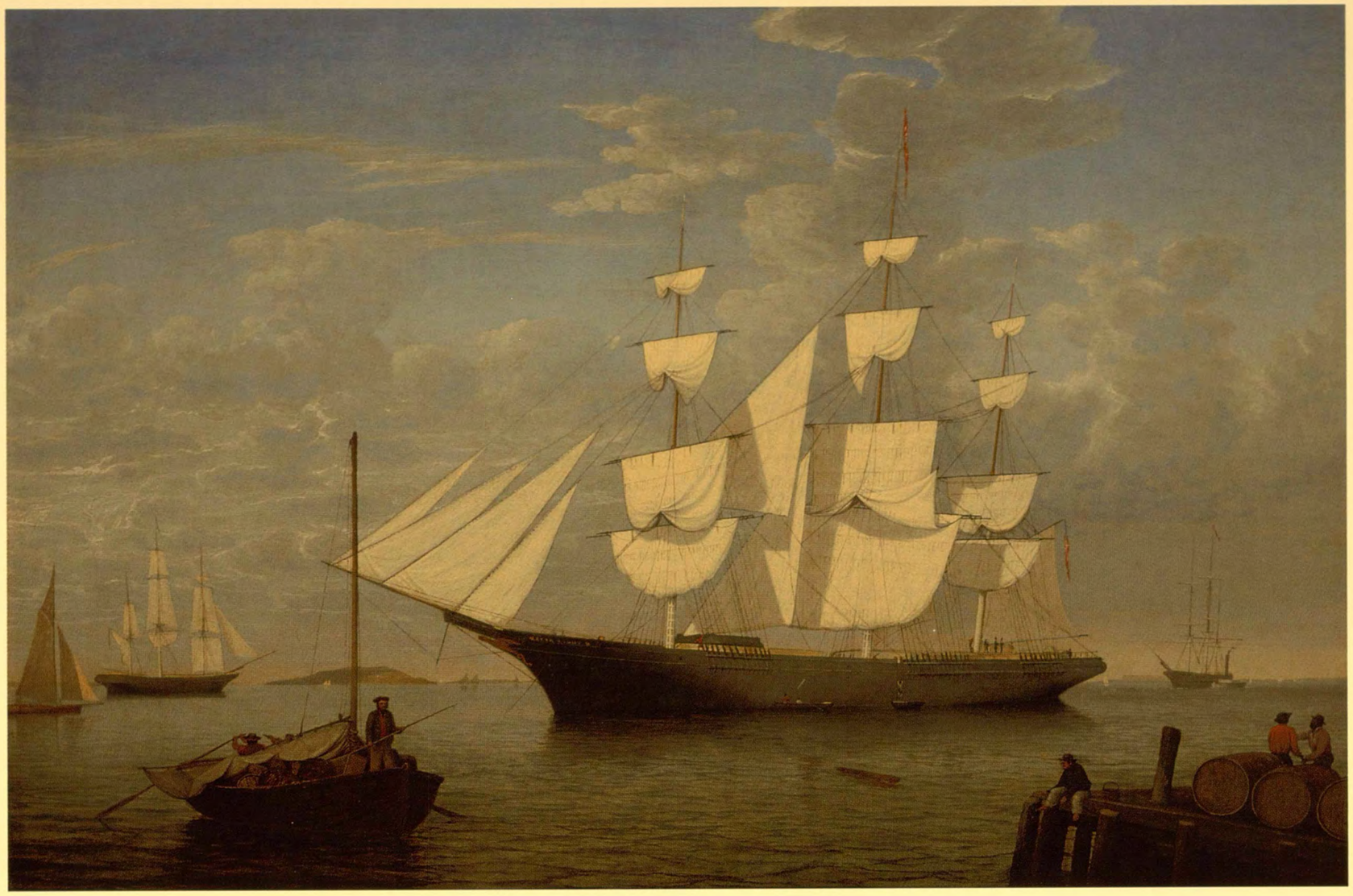
20. George Caleb Bingham, 1811–1879
Canvassing for a Vote, dated 1852
Oil on canvas
25¼ × 30½ inches (64.1 × 77.5 cm)
Purchase: Nelson Trust, 54-9

19



20





21

21. Fitz Henry Lane, 1804–1865
"Starlight" in Harbor, c. 1855
Oil on canvas
24¼ × 36⅛ inches (61.6 × 91.8 cm)
Gift of Sarah and Landon Rowland through The Ever Glades Fund, 2002.8

22. Thomas Proudley Otter, 1832–1890
On the Road, dated 1860
Oil on canvas
22⅛ × 45⅜ inches (56.2 × 115.3 cm)
Purchase: Nelson Trust, 50-1

23. John Frederick Kensett, 1816–1872
A Woodland Waterfall, c. 1855–1865
Oil on canvas
40⅛ × 34⅛ inches (101.7 × 86.5 cm)
Purchase: Nelson Trust through the generosity of Mrs. George C. Reuland through the W. J. Brace Charitable Trust and by exchange of Trust properties, 86-10



22

23





24

25



26



24. Frederic Edwin Church, 1826–1900
Jerusalem from the Mount of Olives, dated 1870
Oil on canvas
54¼ × 84⅜ inches (137.8 × 214.3 cm)
Gift of the Enid and Crosby Kemper Foundation, F77-40/1

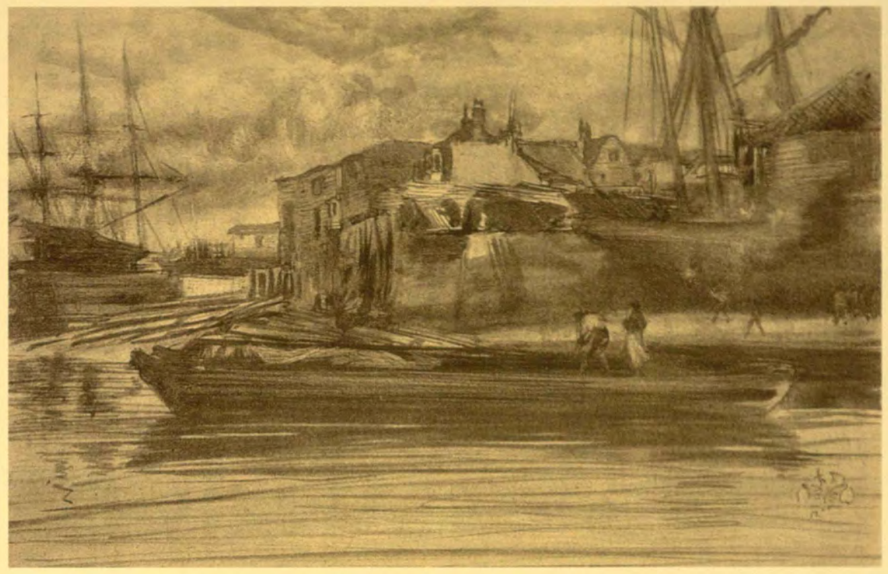
25. Severin Roesen (born Germany), c. 1815–1872
Two-Tiered Still Life with Fruit and Sunset Landscape, c. 1867
Oil on canvas
36¼ × 50¼ inches (92.1 × 127.6 cm)
Purchase: acquired through the bequest of Dorothy K. Rice, F91-58

26. Winslow Homer, 1836–1910
Gloucester Harbor, dated 1873
Oil on canvas
15½ × 22⅜ inches (39.4 × 56.8 cm)
Gift of the Enid and Crosby Kemper Foundation, F76-46

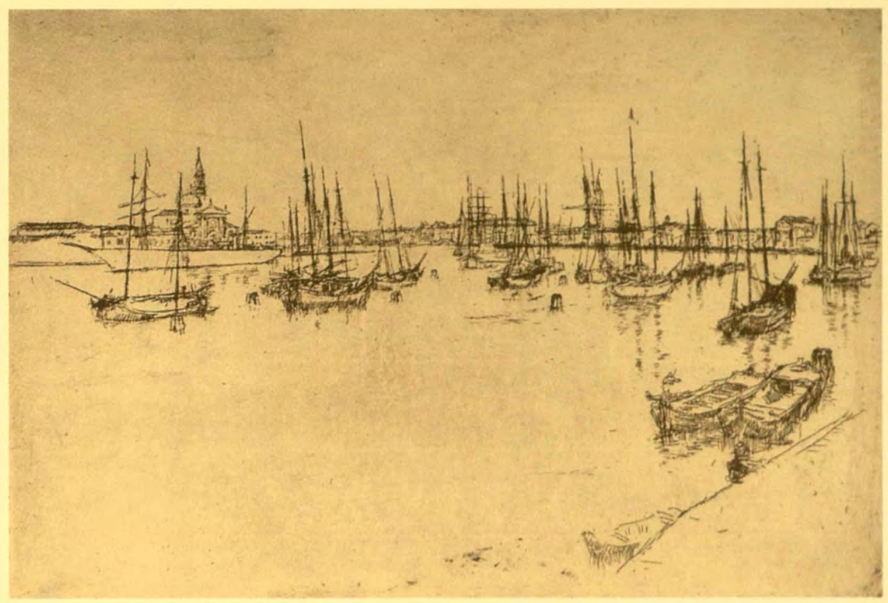
27. John La Farge, 1835–1910
Study of Pink Hollyhocks in Sunlight, from Nature, dated 1879
Watercolor and gouache on paper
11 15/16 × 9 11/16 inches (30.3 × 24.6 cm)
Gift of James Maroney, F86-22



27



28



29

30



28. James Abbott McNeill Whistler, 1834–1903
Limehouse, dated 1878
Lithograph
6¾ × 10½ inches (17.1 × 26.7 cm)
Purchase: Nelson Trust, 32-69/20

29. James Abbott McNeill Whistler, 1834–1903
San Giorgio, dated 1879–1880
Etching
8¼ × 12 inches (21.0 × 30.5 cm)
Purchase: Nelson Gallery Foundation, F86-11

30. Martin Johnson Heade, 1819–1904
After the Rain in the Salt Marshes, c. 1874
Oil on canvas
13⅛ × 26 7/16 inches (33.3 × 67.2 cm)
Gift of the Enid and Crosby Kemper Foundation, F78-10



31

31. Jasper Cropsey, 1823–1900
Stonehenge, dated 1876
Oil on canvas
24¼ × 54⅛ inches (61.6 × 137.5 cm)
Gift of Mrs. Thomas King Baker and
Mrs. George H. Bunting Jr., 81-11

32. Lilla Cabot Perry, 1848–1933
Portrait Study of a Child, dated 1891
Oil on canvas
60⅛ × 36⅛ inches (152.7 × 91.8 cm)
Purchase: The Ever Glades Fund, 2003.1

33. Eastman Johnson, 1824–1906
Thy Word Is a Lamp unto My Feet and a Light unto My Path, c. 1878–1881
Oil on canvas
22¼ × 26¾ inches (56.5 × 67.9 cm)
Gift of the Enid and Crosby Kemper
Foundation, F79-12

34. Ott and Brewer, manufacturer, New Jersey
(Trenton), 1871–1893
"Tête-à-tête" Set, c. 1882–1890
Porcelain with bronze, gold, and silver
Diameter of tray: 16½ inches (41.9 cm);
height of teapot: 4 inches (10.2 cm)
Purchase: the Charles T. and Marion M.
Thompson Foundation, F91-1/1-6



32

33



34





35



37

35. John La Farge, 1835–1910
Peonies Blowing in the Wind, 1889
Stained glass
56½ × 26½ inches (143.5 × 67.3 cm)
Gift of the Enid and Crosby Kemper Foundation, F88-34

36. Alfred Thompson Bricher, 1837–1908
Schooner Close-Hauled, c. 1883
Oil on canvas
24⅜ × 44½ inches (61.9 × 113.0 cm)
Gift of the Enid and Crosby Kemper Foundation, F81-34

37. Gorham Manufacturing Company, manufacturer, Rhode Island (Providence), 1831–present
Tea Service, 1886–1888
Silver with gilding and ivory
Height of tea kettle: 9 inches (22.9 cm)
Purchase: the Helen Jane and R. Hugh "Pat" Uhlmann Fund; and the John W. Uhlmann Foundation, 2006.20.1-5



36



38



39

38. John Singer Sargent (born Italy), 1856–1925
Mrs. Cecil Wade, dated 1886
Oil on canvas
66 × 54¼ inches (167.6 × 137.8 cm)
Gift of the Enid and Crosby Kemper Foundation, F86-23

39. Theodore Robinson, 1852–1896
The Duck Pond, c. 1889–1893
Oil on canvas
25⅞ × 32³⁄₁₆ inches (65.7 × 81.8 cm)
Purchase: Nelson Trust, 33-103

40



40. Thomas Moran (born England), 1837–1926
Venice, the Grand Canal with the Doge's Palace, dated 1889
Oil on canvas
24¼ × 36¼ inches (61.6 × 92.1 cm)
Gift of the Enid and Crosby Kemper Foundation, F88-35



41

41. Gorham Manufacturing Company, manufacturer, Rhode Island (Providence), 1831–present
Vase, dated 1879
Silver, copper, and brass
Height: 11 inches (27.9 cm)
Purchase: Nelson Trust, 92-17*

42. George Inness, 1825–1894
Old Farm—Montclair, dated 1893
Oil on plywood
30 × 49⅞ inches (76.2 × 124.5 cm)
Purchase: Nelson Trust, 39-21



42

43. Winslow Homer, 1836–1910
Perils of the Sea, dated 1888
Etching
16½ × 20¼ inches (41.9 × 51.4 cm)
Purchase: Nelson Gallery Foundation, F85-10



43

44. Frederic Remington, 1861–1909
Teaching a Mustang Pony to Pack Dead Game, c. 1890
Oil on canvas
20¼ × 30¼ inches (51.4 × 76.8 cm)
Purchase: acquired through the generosity of the Union Pacific Foundation, F86-19

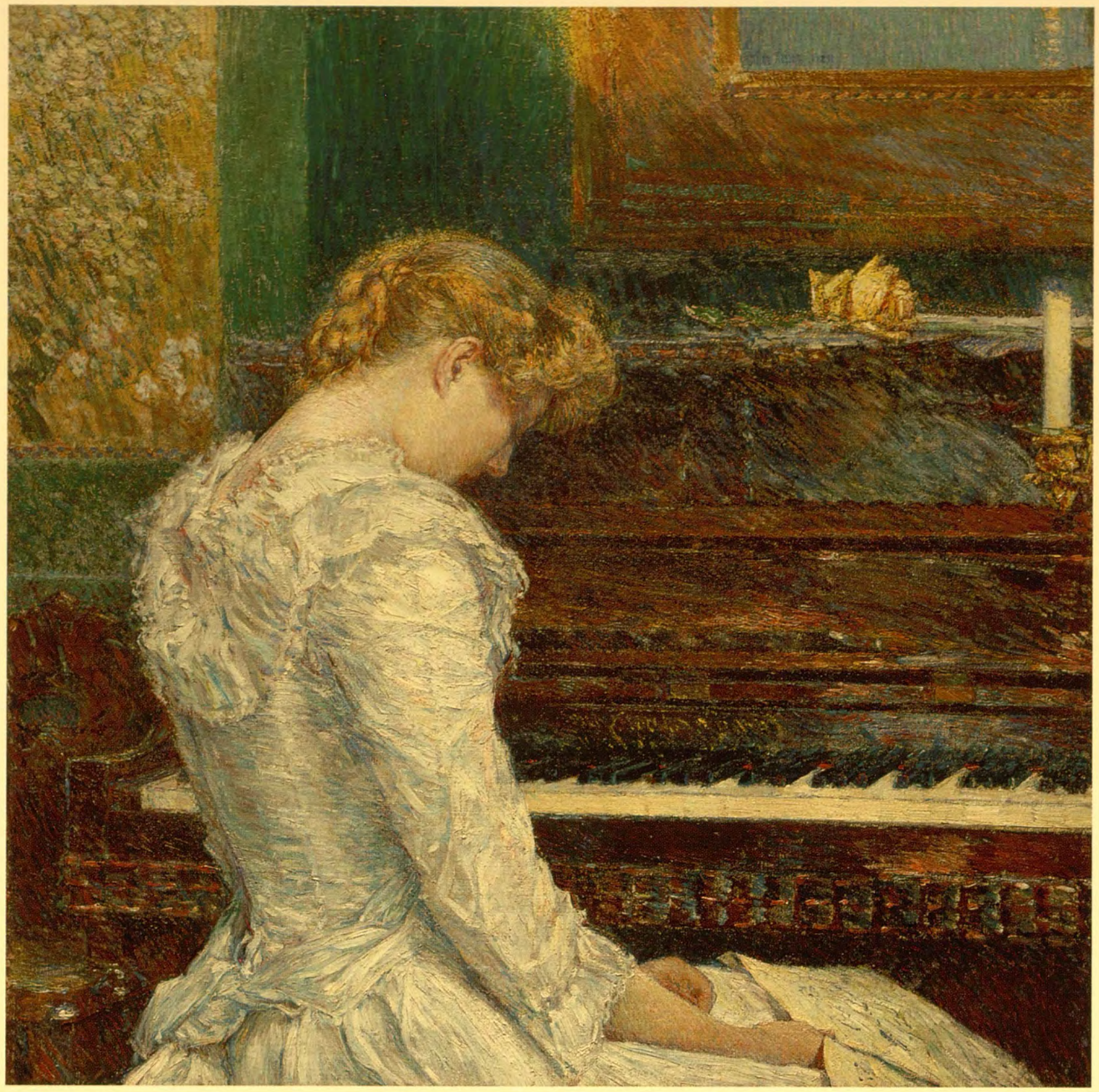


44

45. Childe Hassam, 1859–1935
The Concord Meadow, c. 1891
Pastel and gouache on canvas
18 × 22⅛ inches (45.7 × 56.2 cm)
Gift of Pauline A. Dierks in memory of Mae G. Sutherland, F83-46



45



46

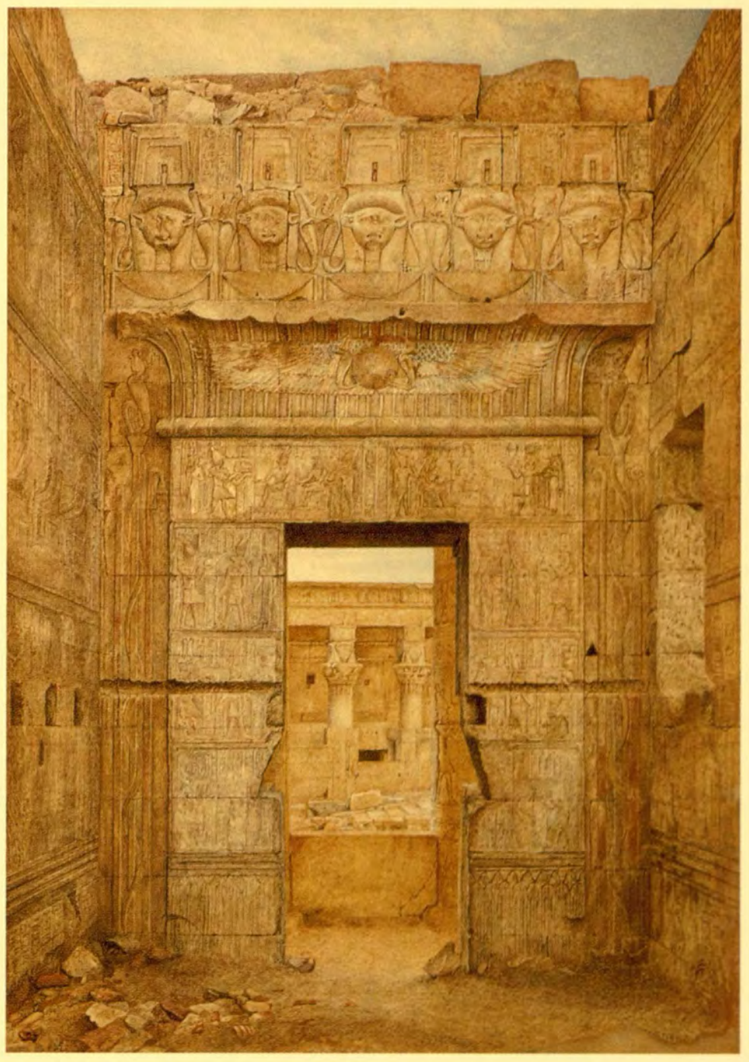
46. Childe Hassam, 1859–1935
The Sonata, dated 1893
Oil on canvas
32 1/16 × 32 1/16 inches (81.3 × 81.3 cm)
Gift of Mr. and Mrs. Joseph S. Atha, 52-5

47. Childe Hassam, 1859–1935
Flower Market, dated 1895
Watercolor, gouache, and pastel on paper
19 1/8 × 13 7/16 inches (48.6 × 34.1 cm)
Bequest of Frances M. Logan, 47-118

48. Henry Roderick Newman, 1843–1917
Room of Tiberius, Temple of Isis, Philae,
c. 1894
Graphite and watercolor on paper
20 1/8 × 13 inches (51.1 × 33.0 cm)
Bequest of Milton McGreevy, 81-30/57



47



48



49

49. Henry Ossawa Tanner,
1859–1937
The Young Sabot Maker,
dated 1895
Oil on canvas
47⅜ × 35⅜ inches
(120.3 × 89.9 cm)
Purchase: the George H. and
Elizabeth O. Davis Fund and
partial gift of an anonymous
donor, 95-22

50. Maurice Brazil Prendergast
(born Newfoundland), 1858–1924
Side Canal, Venice, c. 1898–1899
Graphite and watercolor on paper
13⅝16 × 9 15⅝16 inches (33.8 × 25.2 cm)
Purchase: acquired through the
generosity of Mrs. George C.
Reuland through the W. J. Brace
Charitable Trust, F81-46

51. William Merritt Chase,
1849–1916
Beach, c. 1895
Oil on canvas
14¾ × 19⅞ inches (37.5 × 50.5 cm)
Bequest of Frances M.
Logan, 47-106



50

52. William Keith
(born Scotland), 1838–1911
Sunset Glow, dated 1896
Oil on canvas
36⅜16 × 72⅞16 inches
(91.9 × 184.0 cm)
Gift of Mrs. Ferdinand
Heim in memory of
Ferdinand Heim, 45-22



51



52

53. Frederick Hurten Rhead, designer
(born England), 1880–1942
S. A. Weller Pottery Company,
manufacturer, Ohio (Zanesville),
1872–1948
Vase, c. 1904
Earthenware with glaze
Height: 28½ inches (72.4 cm)
Gift of William A. Stout, F94-36



53

54. Charles Rohlfs, designer,
New York (Buffalo), 1853–1936
Writing Desk, c. 1900
White oak with iron
56¼ × 25¼ × 23½ inches
(142.9 × 64.1 × 59.7 cm)
Purchase: Nelson Trust, 94-12*

54



55. Thomas Eakins, 1844–1916
Monsignor James P. Turner,
c. 1906
Oil on canvas
88⅛ × 41⅞ inches
(223.8 × 106.4 cm)
Gift of the Enid and Crosby
Kemper Foundation, F83-41



55

The 20th Century



56

56. Charles Sumner Greene, designer, 1868–1957
Henry Mather Greene, designer, 1870–1954
Peter Hall Manufacturing Company, manufacturer, California (Pasadena), 1905–1921
Bookcase from the Robert R. Blacker Residence, California (Pasadena), 1907–1909
Mahogany, ebony, and oak with glass
56½ × 66 × 22 inches (143.5 × 167.6 × 55.9 cm)
Purchase: acquired through the generosity of Mr. and Mrs. R. Hugh Uhlmann, F91-23

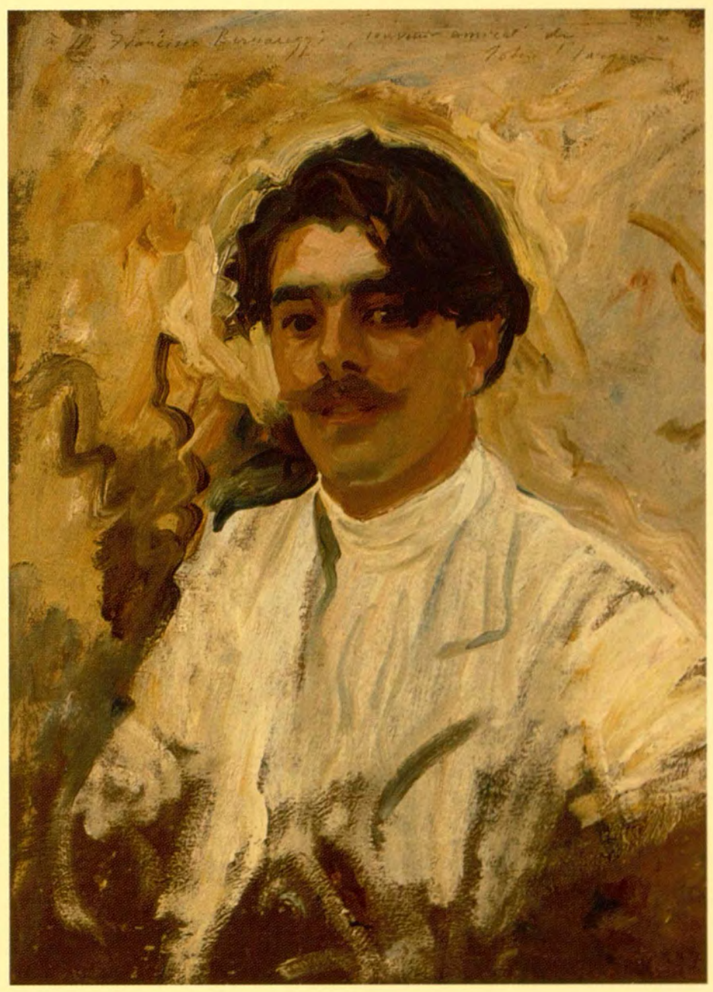
57. John Frederick Peto, 1854–1907
Books on a Table, c. 1900
Oil on canvas
24⅝ × 42⅞ inches (62.6 × 108.9 cm)
Purchase: Nelson Trust through the exchange of a gift of the Friends of Art, 90-11

58. John Singer Sargent (born Italy), 1856–1925
Francisco Bernareggi, c. 1908
Oil on canvas
26 13/16 × 19 5/16 inches (68.1 × 49.1 cm)
Gift of the Enid and Crosby Kemper Foundation, F86-26

57



58





59

59. George Wesley Bellows,
1882–1925
Frankie, the Organ Boy, dated 1907
Oil on canvas
48¼ × 34¼ inches
(122.6 × 87.0 cm)
Purchase: acquired through the
bequest of Ben and Clara
Shlyen, F91-22

60. Ernest Lawson
(born Nova Scotia), 1873–1939
On the Harlem, c. 1910
Oil on canvas
30 × 40 inches (76.2 × 101.6 cm)
Gift of Mr. and Mrs. Albert R.
Jones, 33-1598



60

61. William Merritt Chase,
1849–1916
Still Life—Striped Bass, c. 1907
Oil on canvas
29¼ × 36⅜ inches
(74.3 × 92.4 cm)
Gift of Mr. and Mrs. Albert R.
Jones, 33-1601

62. Albert Bloch, 1882–1961
Die drei Pierrots Nr. 2, dated 1911
Oil on canvas
30⅝ × 22¾ inches (77.0 × 57.8 cm)
Gift of Mrs. Albert Bloch, F97-14/1

61





62



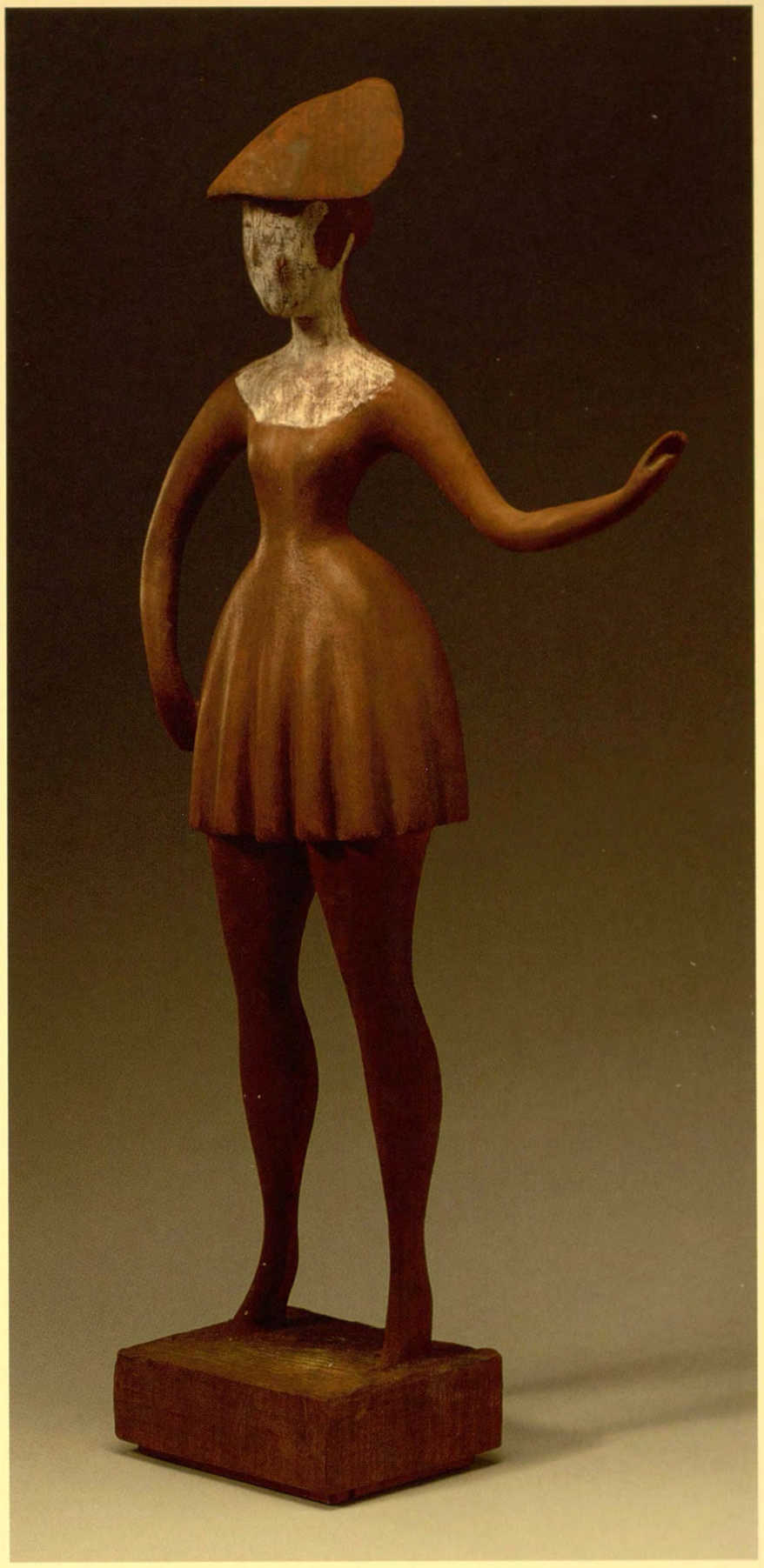
63

63. Thomas Moran (born England), 1837–1926
Grand Canyon, dated 1912
Oil on pressboard
15⅞ × 23⅞ inches (40.3 × 60.6 cm)
Bequest of Katherine Harvey, 63-44

64. Marsden Hartley, 1877–1943
Himmel, c. 1914–1915
Oil on canvas
47¼ × 47⅜ inches (120.0 × 120.3 cm)
Gift of the Friends of Art, 56-118



64

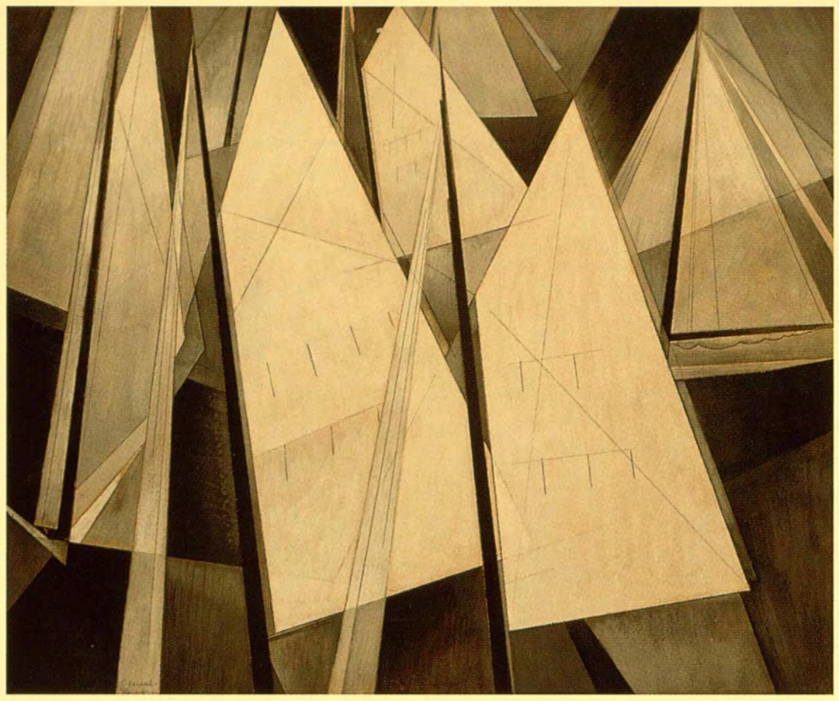


65

65. Elie Nadelman (born Poland), 1882–1946
Standing Girl, c. 1918–1922
Cherry wood, gesso, and paint
Height: 30¾ inches (78.1 cm)
Gift of Julia and Humbert Tinsman, F91-62



66



68

66. Maurice Brazil Prendergast
(born Newfoundland), 1858–1924
Castle Island, c. 1915–1918
Oil on canvas
18 9/16 × 28 1/4 inches (47.2 × 71.8 cm)
Gift of Mr. and Mrs. Joseph S. Atha, F58-57

67. George Wesley Bellows, 1882–1925
Pueblo Tesuque, No. 2, dated 1917
Oil on canvas (mounted on plywood)
34 5/8 × 44 5/8 inches (88.0 × 113.4 cm)
Gift of Julia and Humbert Tinsman, F84-65

68. Charles Demuth, 1883–1935
Sails, dated 1919
Gouache and graphite on illustration board
20 × 23 3/4 inches (50.8 × 60.3 cm)
Gift of the Friends of Art and the
Mrs. Alfred B. Clark Fund, F79-25

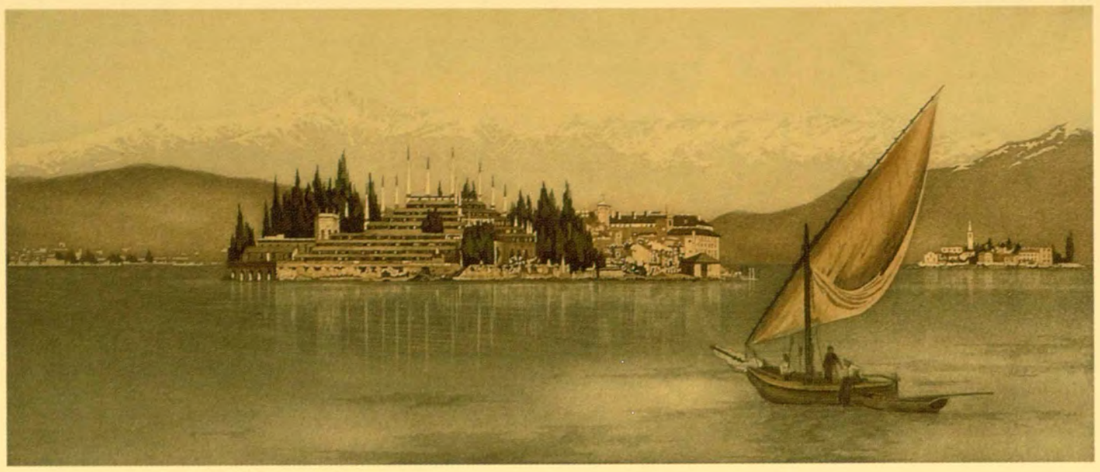


67

69. Georgia O'Keeffe, 1887–1986
Portrait: W No. II, dated 1917
Watercolor on paper
11 3/4 × 8 5/8 inches (29.8 × 21.9 cm)
Gift of Mr. and Mrs. C. Humbert Tinsman Jr. and
Mr. and Mrs. James E. C. Tinsman in memory of
C. Humbert and Julia Tinsman, 2002.12.7



69



70

70. John Taylor Arms, 1887–1953
Isola Bella, Lago Maggiore, dated 1920
Color etching with aquatint
5⅞ × 13⅝ inches (14.9 × 34.6 cm)
Purchase: Nelson Trust, 84-42*

71. Charles Burchfield, 1893–1967
Edge of Town, dated 1921–1941
Watercolor with gouache over graphite on paper
26¹⁵⁄₁₆ × 39¹³⁄₁₆ inches (68.4 × 101.1 cm)
Gift of the Friends of Art, 41-52

72





71



73

72. John Steuart Curry, 1897–1946
The Bathers, c. 1928
Oil on canvas
30⅛ × 40⅛ inches (76.5 × 101.9 cm)
Purchase: F98-3*

73. Reginald Marsh (born France), 1898–1954
Pavonia—Jersey City, dated 1928
Oil on canvas
20⅛ × 30¼ inches (51.1 × 76.8 cm)
Purchase: acquired through the generosity of the Union Pacific Foundation, Mrs. Herbert O. Peet, and the Nelson Gallery Foundation, F90-37



74

74. Stuart Davis, 1892–1964
Hôtel de France, dated 1928
Oil on canvas
28⅞ × 23⅞ inches (73.3 × 60.6 cm)
Purchase: Nelson Trust, 96-21*

75. Louis Lozowick (born Russia), 1892–1973
Brooklyn Bridge, dated 1930
Lithograph
13 1/16 × 7⅞ inches (33.2 × 20.0 cm)
Gift of Mrs. Thomas K. Baker, F84-1



75

76



76. Paul Manship, 1885–1966
Head of Abe Lincoln, the Hoosier Youth, c. 1932
Bronze
Height: 31 inches (78.7 cm)
Gift of the Patriots and Pioneers
Association, 46-7

77. Georgia O'Keeffe, 1887–1986
Apple Blossoms, dated 1930
Oil on canvas
36 × 24 inches (91.4 × 61.0 cm)
Gift of Mrs. Louis Sosland, F81-62

78. Walt Kuhn, 1877–1949
Juggler, dated 1934
Oil on canvas
30⅛ × 24¼ inches (76.5 × 61.6 cm)
Gift of the Friends of Art, 38-1

79. Arthur Garfield Dove, 1880–1946
Tree, dated 1934
Oil on canvas
18⅛6 × 24 inches (45.9 × 61.0 cm)
Gift of Commerce Bancshares, Inc., 2003.3

80. Ross Eugene Braught, 1898–1983
Tschaikovsky's Sixth, dated 1935
Oil on canvas
35⅞ × 40⅛ inches (91.1 × 101.9 cm)
Gift of Mrs. Massey Holmes, 38-15



77



78

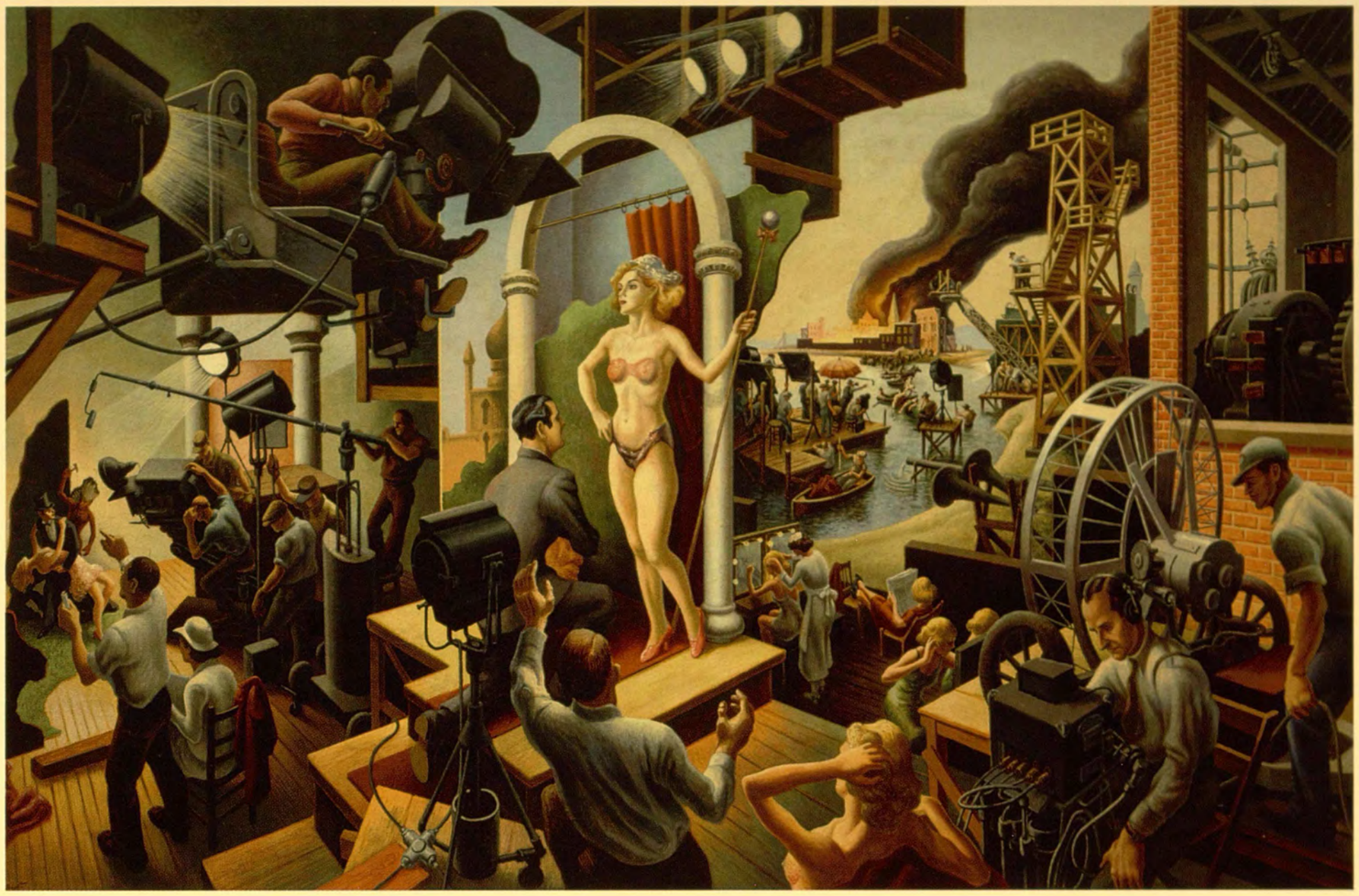
79



80



81. Thomas Hart Benton, 1889–1975
Hollywood, dated 1937–1938
Tempera with oil on canvas
(mounted on plywood panel)
56 × 84 inches (142.2 × 213.4 cm)
Bequest of the artist, F75-21/12



81

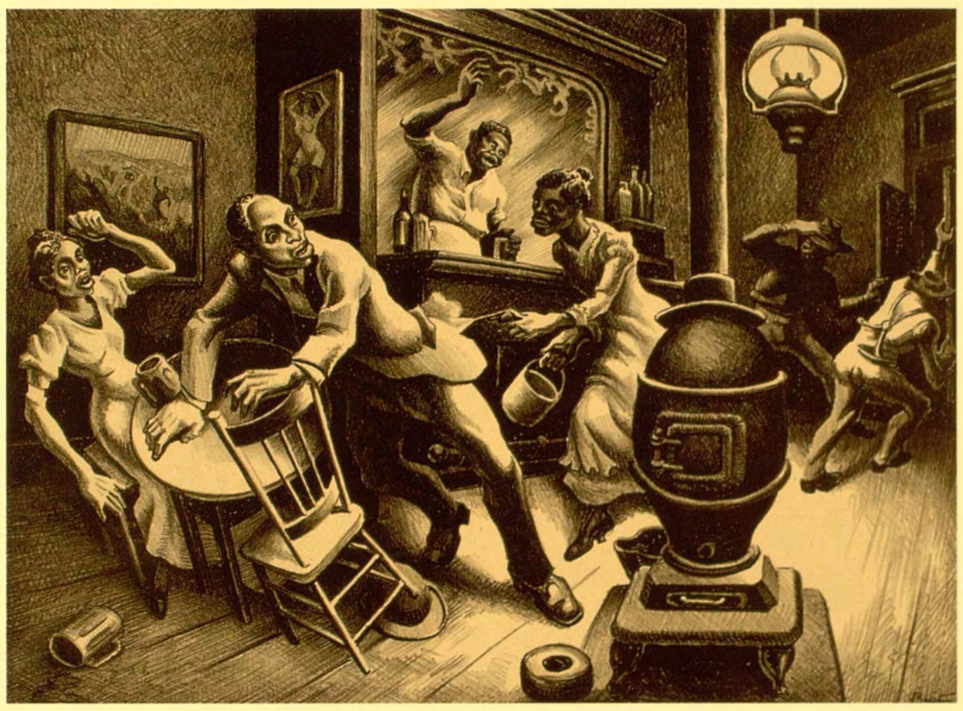
82. Gaston Lachaise (born France), 1882–1935
Bas-Relief Woman, 1934; cast 1993
Bronze
86 × 50 × 3⅜ inches (218.4 × 127.0 × 8.6 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 99-4

82



83. Thomas Hart Benton, 1889–1975
Frankie and Johnny, dated 1936
Lithograph
16⅛ × 22¼ inches (41.0 × 56.5 cm)
Gift of Mrs. Peter T. Bohan, 61-79/2

83





84

84. Thomas Hart Benton, 1889–1975
Persephone, 1938–1939
Tempera with oil glazes on canvas
(mounted on plywood panel)
72⅛ × 56⅛ inches (183.2 × 142.4 cm)
Purchase: F86-57*

85. Paul Meltsner, 1905–1966
Paul, Marcella, and Van Gogh (No. 2), c. 1937
Oil on canvas
36⅛ × 30 inches (91.6 × 76.2 cm)
Gift of Oscar Serlin, 40-2/2

85

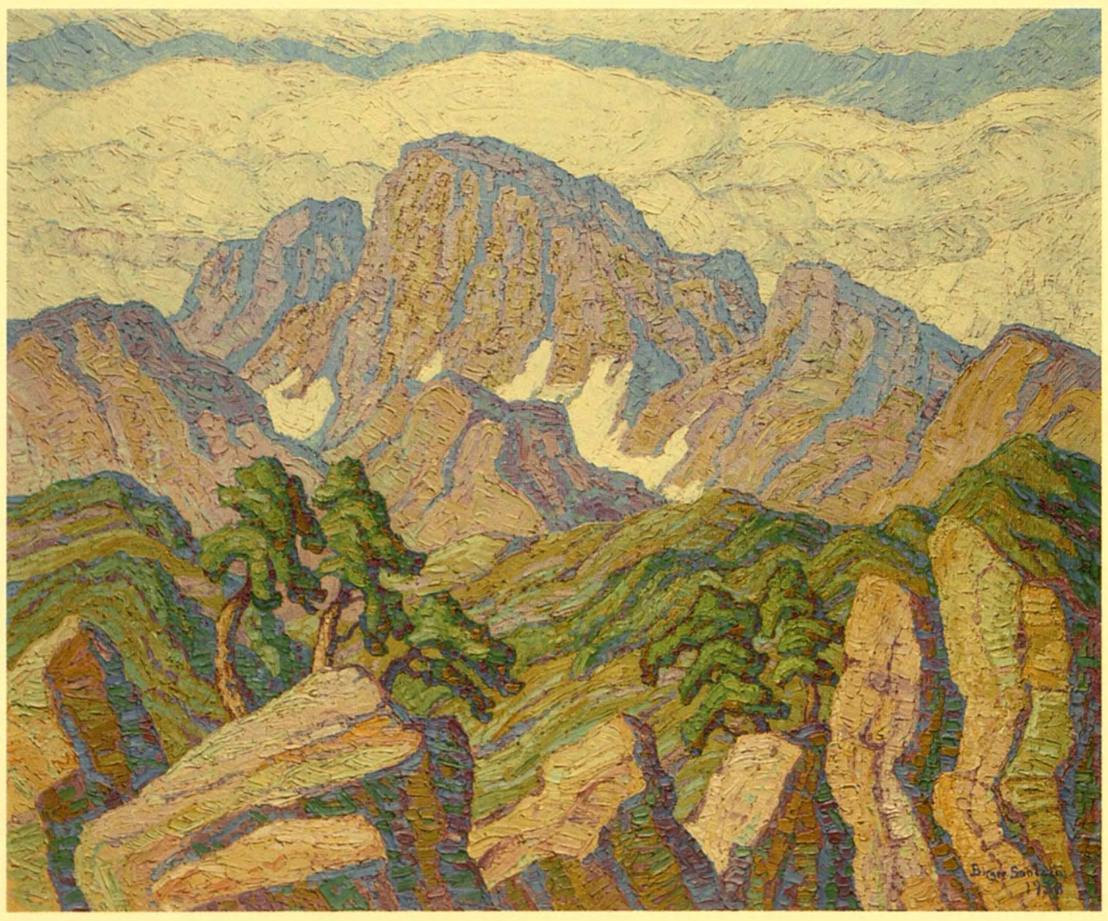




86



87



88

86. Peter Hurd, 1904–1984
José Herrera, dated 1938
Tempera on pressboard panel
48 × 46½ inches (121.9 × 118.1 cm)
Gift of Mr. and Mrs. Robert B. Fizzell
through the Friends of Art, 39-35

87. Edward Hopper, 1882–1967
Light Battery at Gettysburg, dated 1940
Oil on canvas
18⅛ × 27⁵⁄₁₆ inches (46.0 × 69.4 cm)
Gift of the Friends of Art, 47-95

88. Sven Birger Sandzén (born Sweden), 1871–1954
The Great Peak (Longs Peak), dated 1938
Oil on canvas
40⅛ × 48⅛ inches (101.9 × 122.2 cm)
Gift of Mrs. Massey Holmes in memory
of her husband, 38-10

89. William Henry Johnson, 1901–1970
Going to Church, c. 1940–1941
Gouache on paper
9⅜ × 13⅝ inches (23.8 × 34.6 cm)
Gift of Mr. and Mrs. C. Humbert Tinsman Jr. and
Mr. and Mrs. James E. C. Tinsman in memory of
C. Humbert and Julia Tinsman, 2002.12.5



89

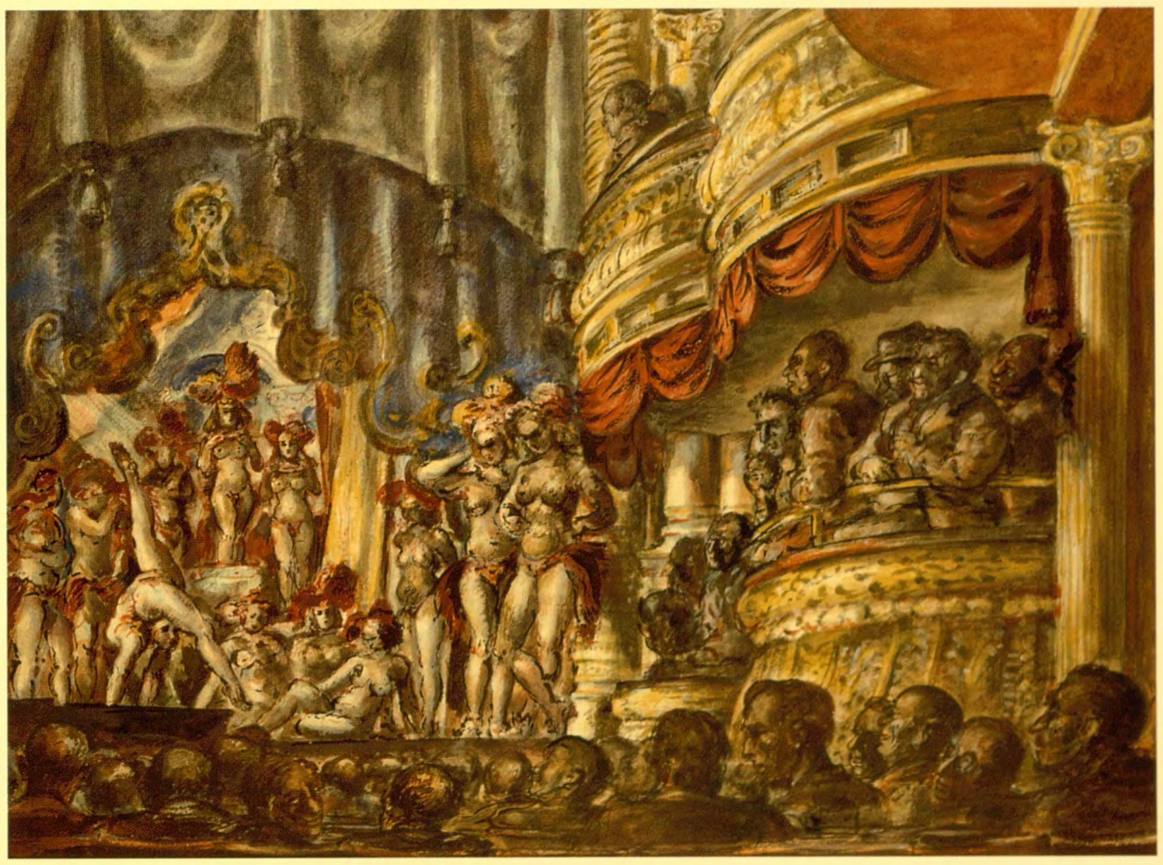


90



91

92



90. Jackson Lee Nesbitt, 1913–2008
Streetcar, dated 1941
Etching
9⅞ × 12¹¹⁄₁₆ inches (25.1 × 32.2 cm)
Gift of Catherine J. Dobbs in memory of
her husband Grant O. Dobbs, F95-26/2

91. Frank Lloyd Wright, 1867–1959
Armchair from the Sondern House, c. 1940
Missouri (Kansas City)
Cypress and cypress-faced plywood with upholstery
30½ × 24¾ × 26¼ inches (77.5 × 62.9 × 66.7 cm)
Purchase: Nelson Trust (by exchange), 93-12/1

92. Reginald Marsh (born France), 1898–1954
Triboro Follies, dated 1939
Watercolor, gouache, and ink over graphite on paper
22¼ × 30⅛ inches (56.5 × 76.5 cm)
Bequest of Diana Reid Hearne James, F97-29/1



93

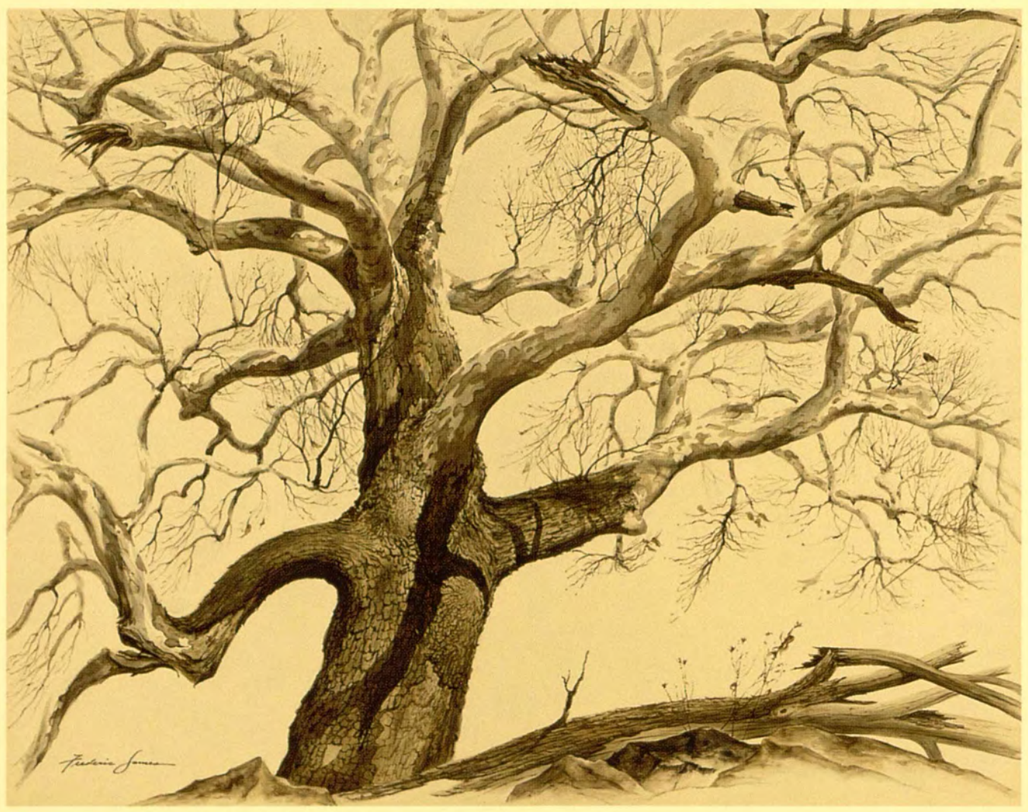


94

93. George Ault, 1891–1948
January Full Moon, dated 1941
Oil on canvas
20¼ × 26⅜ inches (51.4 × 67.0 cm)
Purchase: Nelson Trust
(by exchange), 91-19

94. Charles Sheeler, 1883–1965
Conference No. 1, dated 1954
Oil on canvas
20⅛ × 25¼ inches (51.0 × 64.1 cm)
Gift of the Friends of Art, 55-93

95



95. Frederic James, 1915–1985
White Sycamore, dated 1967
Watercolor over graphite on paper
23⅛ × 29 inches (58.6 × 73.7 cm)
Anonymous gift, 67-40

96. Jacob Lawrence, 1917–2000
School Room, dated 1943
Gouache on paper
14¼ × 21¼ inches (36.2 × 54.0 cm)
Gift of Mr. and Mrs. C. Humbert Tinsman Jr. and
Mr. and Mrs. James E. C. Tinsman in memory of
C. Humbert and Julia Tinsman, 2002.12.6

97. Jacob Lawrence, 1917–2000
The 1920's . . . The Migrants Cast Their Ballots,
dated 1974
Color serigraph
32 × 24⅞ inches (81.3 × 63.2 cm)
Gift of Lorillard, F76-26/8



96



97

98. Kay Sage, 1898–1963
Too Soon for Thunder, dated 1943
Oil on canvas
28⅛ × 36 inches (71.3 × 91.4 cm)
Bequest of the artist, 64-36

99. Stanton Macdonald-Wright, 1890–1973
Demons Sowing Barley in the Long Rays of Sunset, 1966–1967
Color woodcut
15⅞ × 19 15⁄16 inches (40.3 × 50.6 cm)
Purchase: Gift of the Print Society in honor of George L. McKenna, F97-11



98



99



VI

Photography

The holdings in photography at the Nelson-Atkins, primarily American photography, are of international importance. In quality, breadth, and depth, they are matched by those of only a few other museums in the United States.

Initiated in 1957 with sixty Edward Weston prints from Trustee Milton McGreevy and his wife, Barbara McGreevy, the original collection grew to about one thousand images over the next five decades. In 2006, with the gift/purchase of the renowned Hallmark Photography Collection—made possible by the unparalleled generosity of Hallmark Cards, Inc., and the significant support of the Greater Kansas City Community Foundation—this total increased to seventy-five hundred works. Widely regarded as one of the last great private holdings of its kind and offering a panoramic vision of American photography from the invention of the medium in 1839 to the present, the Hallmark Photography Collection elevated the Museum's collection to among the finest in the world.

The many treasures added in 2006 include a number of genuinely singular works—prints with no other known example. In this category are *Fredricks' Photographic Temple of Art, Broadway, New York* by Charles D. Fredricks; *House of a Thousand Windows* by Alvin Langdon Coburn; and *Saltine Box* by Paul Outerbridge Jr. Prints known to exist in fewer than five examples include *Fifth Avenue—Twilight* by Karl Struss and *Evening Wave* by Kentaro Nakamura. Some artists, such as Timothy O'Sullivan, André Kertész, Edward Weston, and Dorothea Lange, are represented in considerable depth, providing a definitive understanding of their achievements. Through 320 Harry Callahan prints, for example, the development of the artist's vision can be traced throughout his fifty-year career.

The collection now begins with daguerreotypes, the first successful photographic technique. These rare images reveal the talent and inventiveness of the first generation of photographers, while providing remarkable insights into mid-nineteenth-century American life and thought. The Museum's holdings of daguerreotypes are exceptionally strong; all the major photographers of the day are represented, from the Boston team of Southworth and Hawes to Robert H. Vance of San Francisco.

Important early paper photographs, work from the 1850s, Civil War images of 1861–1865, and studies by pioneering landscape photographers of the 1860s to 1880s, are also included. *View from Camp Grove, Yosemite* by Carleton E. Watkins, the greatest photographer of the nineteenth-century American West, is one of the highlights of the landscape group.

Recent gifts from the Hall Family Foundation add a new facet to the Museum's collection—early European photography. Two fine examples are seen in *Pyramid of Cheops*, by Félix Teynard, and Gustave LeGray's *Brig upon the Water*. Teynard's minimal image represents a pioneering use of the camera in archaeological research, while LeGray's dramatic marine study was one of the most celebrated artistic photographs of its time.

The collection also encompasses every important movement and theme in twentieth-century photography: the refined aestheticism of the Pictorialist era (1890–1915), seen in *The Orchard* by Clarence H. White; the High Modernist and European "New Vision" works of the 1920s, illustrated in *Fork* by André Kertész; classic social documentary images of the 1930s, such as *Migrant Mother, Nipomo, California* by Dorothea Lange; and the poetic introspection of the 1950s, as revealed in *Emerging Man* by Gordon Parks. The major artistic approaches from the 1960s to the present (including the influence of Pop Art, conceptual and performance art, postmodernism, and the rise of digital imaging) are extensively surveyed in photographs by Andy Warhol, Cindy Sherman, Sandy Skoglund, Robert and Shana ParkeHarrison, and many others.



1



2

1. Southworth & Hawes (Albert Sands Southworth and Josiah Johnson Hawes)
American, 1811–1894
and 1808–1901
Harriet Beecher Stowe,
c. 1843–1845
Quarter-plate daguerreotype
3¾ × 2⅞ inches (9.5 × 7.3 cm)
Gift of Hallmark Cards,
Inc., 2005.27.13

2. Unknown Maker
Gold Miner, c. 1850
Quarter-plate daguerreotype
3⅝ × 2⅝ inches (9.2 × 6.7 cm)
Gift of Hallmark Cards,
Inc., 2005.27.115

3. Unknown Maker
Man with Hammer and Nail,
c. 1850
Sixth-plate daguerreotype
2 11/16 × 2 3/16 inches (6.8 × 5.6 cm)
Gift of Hallmark Cards,
Inc., 2005.27.82

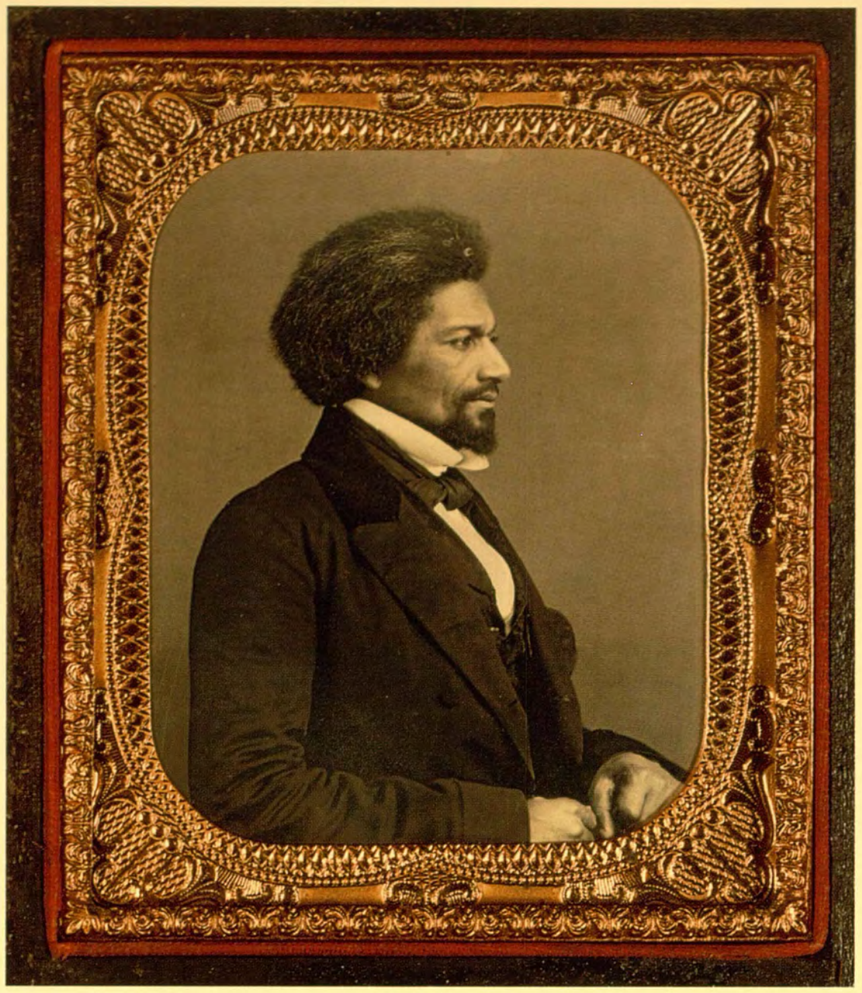


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4. Russell A. Miller
American, active 1850s–1860s
Painter and Backdrop, c. 1855
Half-plate daguerreotype
4½ × 3⅜ inches (11.4 × 8.6 cm)
Gift of Hallmark Cards,
Inc., 2005.27.19



5



6

5. Unknown Maker
Profile Portrait of Frederick Douglass, c. 1858
Sixth-plate daguerreotype
2½ × 2 inches (6.4 × 5.1 cm)
Gift of Hallmark Cards, Inc., 2005.27.42

6. Unknown Maker
The Daguerreotypist, c. 1850
Half-plate daguerreotype
4⅝ × 3⅜ inches (11.8 × 8.6 cm)
Gift of Hallmark Cards, Inc., 2005.27.287

7. Robert H. Vance
American, 1825–1876
"The Great Man Has Fallen," San Francisco, 1856
Whole plate daguerreotype
5⅝ × 7⅜ inches (13.5 × 18.7 cm)
Gift of the Hall Family Foundation, 2005.37.48



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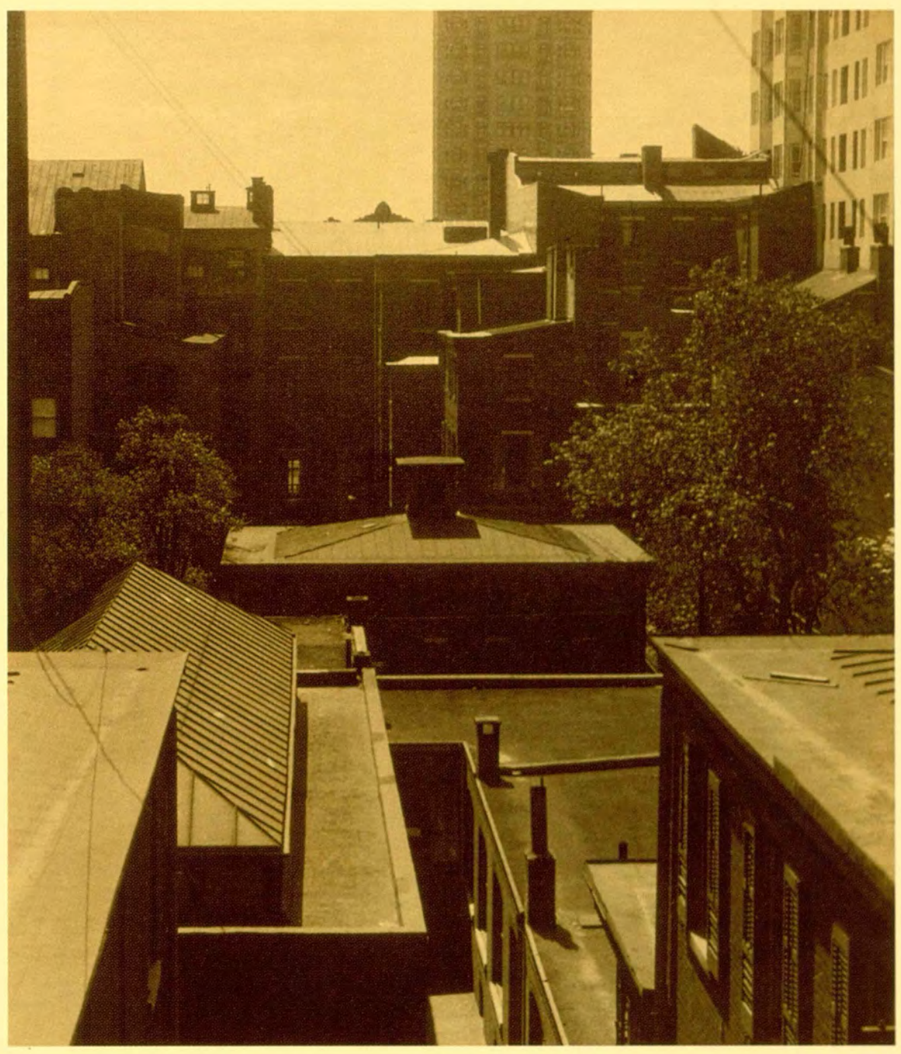
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8

8. Charles D. Fredricks
American, 1823–1894
Fredricks' Photographic Temple of Art, Broadway, New York, 1857
Salt print
16⅛ × 13¾ inches (41.0 × 34.9 cm)
Gift of Hallmark Cards, Inc., 2005.27.291

9. Timothy O'Sullivan
American (born Ireland), 1840–1882
Desert Sand Hills near Sink of Carson, Nevada, 1868
Albumen print
7⅞ × 10⅝ inches (20.0 × 27.0 cm)
Gift of Hallmark Cards, Inc., 2005.27.191

10. Félix Teynard
French, 1817–1892
Pyramid of Cheops, c. 1851–1853
Salt print
9⅞ × 12⅛ inches (25.1 × 30.8 cm)
Gift of the Hall Family Foundation, 2006.44.18

11. John B. Greene
American (born France), 1832–1856
Médinet Habou, Entrance to the Second Courtyard, 1854
Salt print
9¼ × 11⅞ inches (23.5 × 30.2 cm)
Gift of Hallmark Cards, Inc., 2005.27.242



9

12. Carleton E. Watkins
American, 1829–1916
View from Camp Grove, Yosemite, 1861
Albumen print
15¼ × 20¾ inches (38.7 × 52.7 cm)
Gift of Hallmark Cards, Inc., 2005.27.245

13. Gustave LeGray
French, 1840–1882
Brig upon the Water, 1856
Albumen print
12⅝ × 16 inches (32.1 × 40.6 cm)
Gift of the Hall Family Foundation, 2007.17.22

14. William A. Fraser
American, c. 1840–1925
A Wet Night, Columbus Circle,
c. 1897–1898
Gelatin silver print
20 × 16½ inches (50.8 × 41.9 cm)
Gift of Hallmark Cards,
Inc., 2005.27.300

15. Clarence H. White
American, 1871–1925
The Orchard, 1902
Platinum print
9¾ × 7⅝ inches (24.8 × 19.4 cm)
Gift of Hallmark Cards,
Inc., 2005.27.314

16. Karl Struss
American, 1886–1981
Fifth Avenue—Twilight, 1910
Gum bichromate and platinum print
12 × 9⅜ inches (30.5 × 23.8 cm)
Gift of Hallmark Cards,
Inc., 2005.27.303

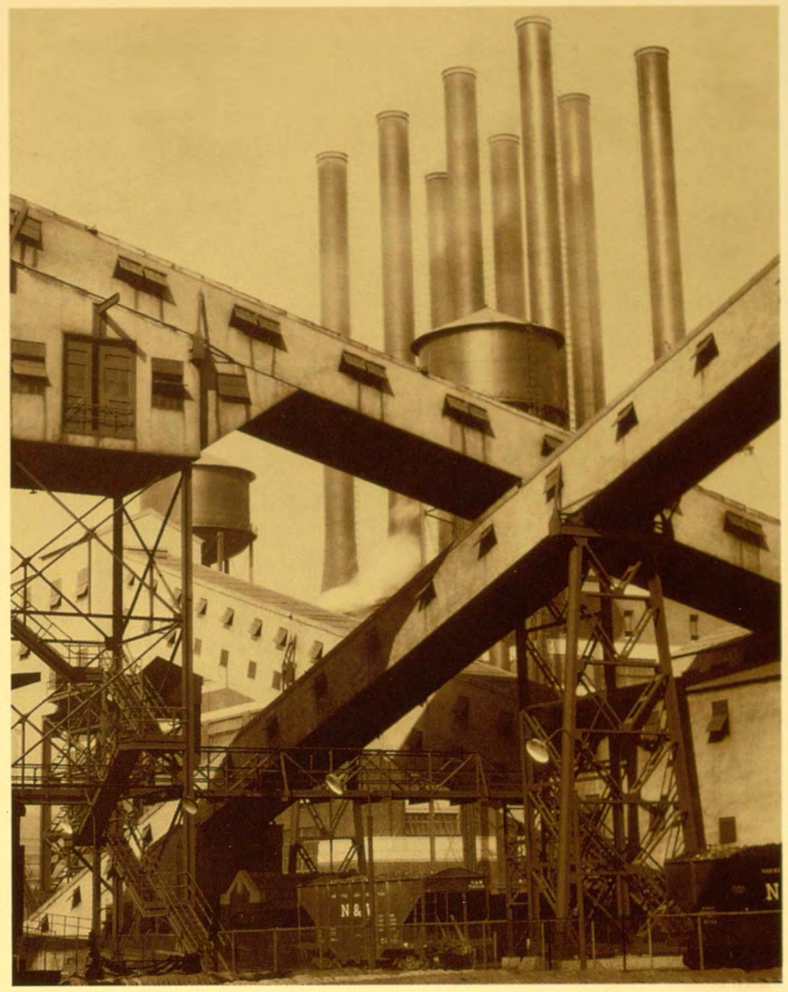
17. Morton Schamberg
American, 1881–1918
Untitled (Cityscape), 1917
Gelatin silver print
8½ × 7⅜ inches (21.6 × 18.7 cm)
Gift of Hallmark Cards,
Inc., 2005.27.311

18. Alvin Langdon Coburn
English (born America), 1882–1966
House of a Thousand Windows, 1912
Platinum print
16⅛ × 12⅜ inches (41.0 × 31.4 cm)
Gift of Hallmark Cards,
Inc., 2005.27.297

19. Charles Sheeler
American, 1883–1965
Criss-Crossed Conveyors—
Ford Plant, 1927
Gelatin silver print
9½ × 7½ inches (24.1 × 19.1 cm)
Gift of Hallmark Cards,
Inc., 2005.27.310



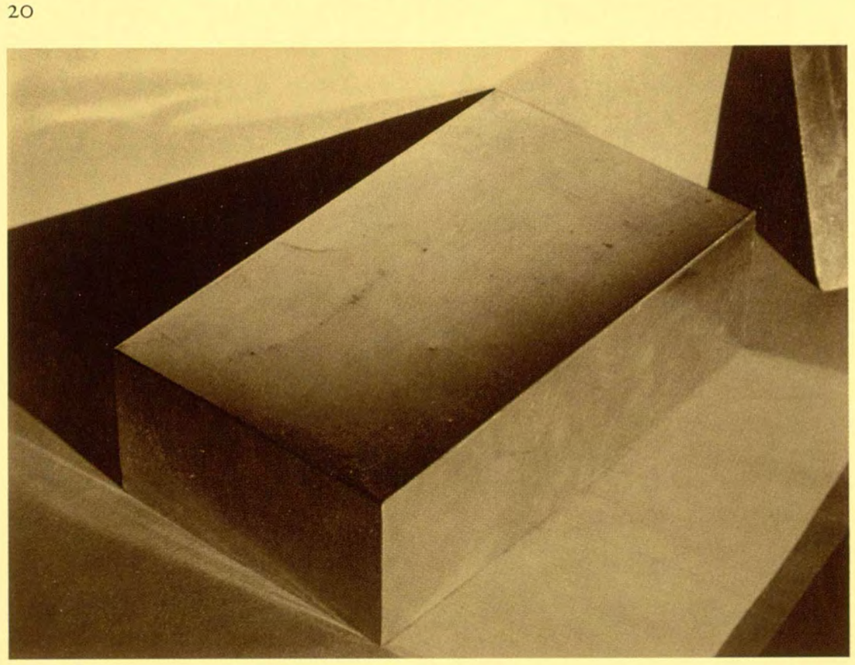
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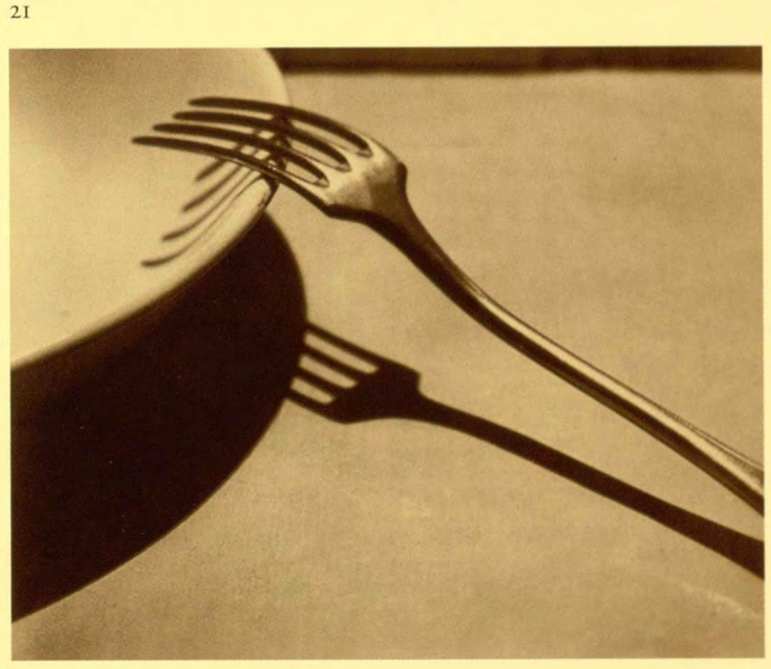
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20. Paul Outerbridge Jr.
American, 1896–1958
Saltine Box, 1922
Platinum print
3⅜ × 4⅝ inches (8.6 × 11.8 cm)
Gift of Hallmark Cards,
Inc., 2005.27.316

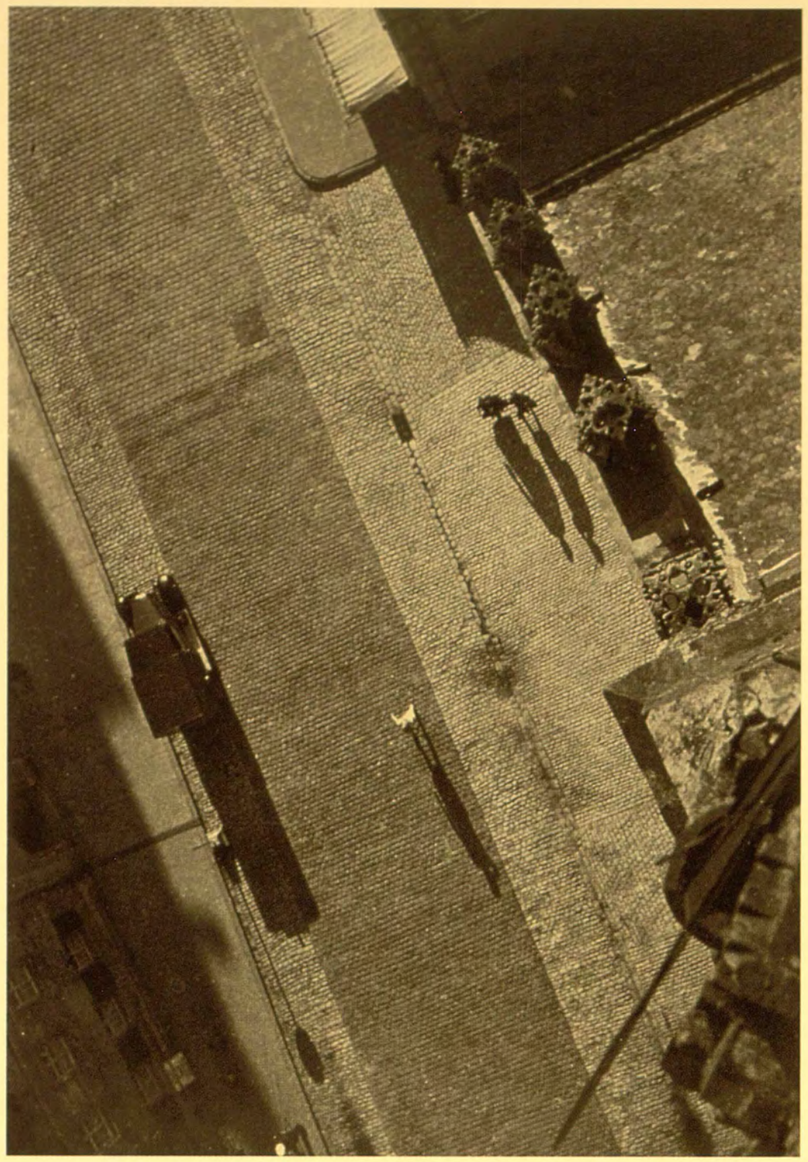
21. André Kertész
American (born Hungary), 1894–1985
Fork, 1928
Gelatin silver print
3 × 3⅝ inches (7.6 × 9.2 cm)
Gift of Hallmark Cards,
Inc., 2005.27.304



20



21



22



23

22. László Moholy-Nagy
American (born Hungary), 1895–1946
Rothenburg ob der Tauber, 1928
Gelatin silver print
14½ × 10⅛ inches (36.8 × 25.7 cm)
Gift of Hallmark Cards, Inc., 2005.27.306

23. Kentaro Nakamura
Japanese, active 1920s
Evening Wave, c. 1927
Gelatin silver print
12½ × 10⅛ inches (31.8 × 25.7 cm)
Gift of Hallmark Cards, Inc., 2005.27.307

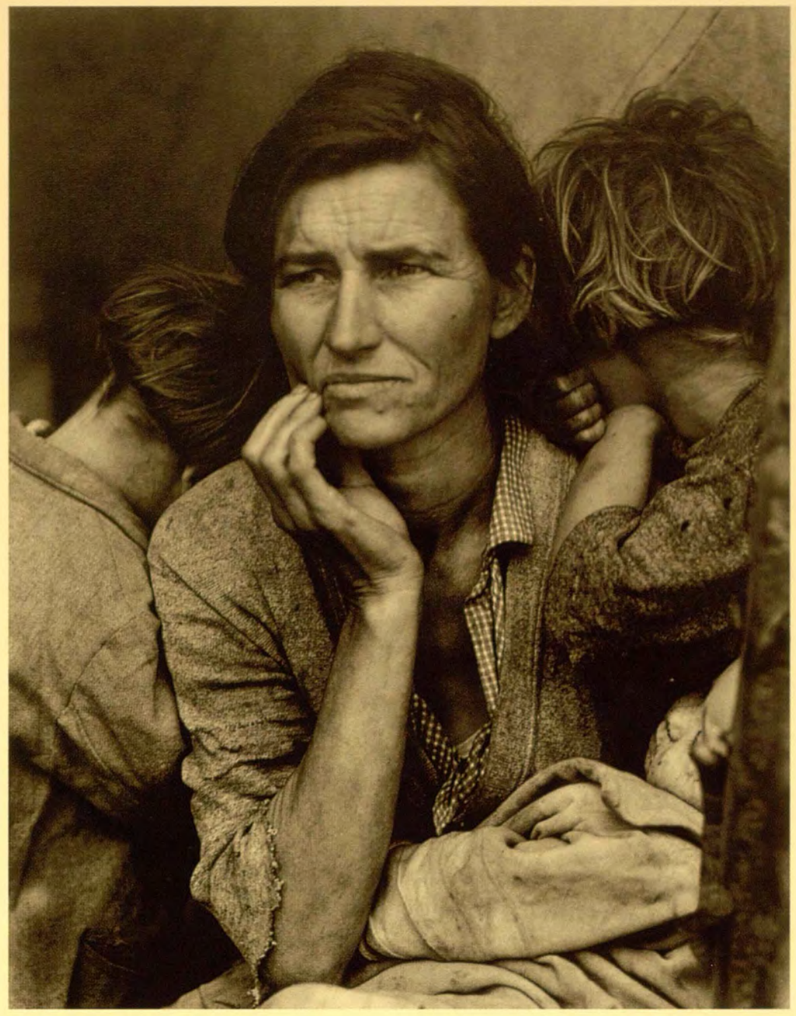
24. Alfred Stieglitz
American, 1864–1946
Georgia O'Keeffe: A Portrait, 1933
Gelatin silver print
8⅝ × 7⅜ inches (21.9 × 18.7 cm)
Gift of Hallmark Cards, Inc., 2005.27.312



24



25



26

25. Walker Evans
American, 1903–1975
License-Photo Studio, New York, 1933
Gelatin silver print
7⅜ × 6 inches (18.7 × 15.2 cm)
Gift of Hallmark Cards, Inc., 2005.27.299

26. Dorothea Lange
American, 1895–1965
Migrant Mother, Nipomo, California, 1936,
printed early 1960s
Gelatin silver print
13⅜ × 10¼ inches (34.0 × 26.0 cm)
Gift of Hallmark Cards, Inc., 2005.27.305

27. Alfred Eisenstaedt
American (born Germany), 1898–1995
Thomas Hart Benton Painting "Persephone," 1938,
printed c. 1993
Gelatin silver print
15¼ × 14 inches (38.7 × 35.6 cm)
Purchase: acquired in 2002 through the
generosity of docent members, 2002.22



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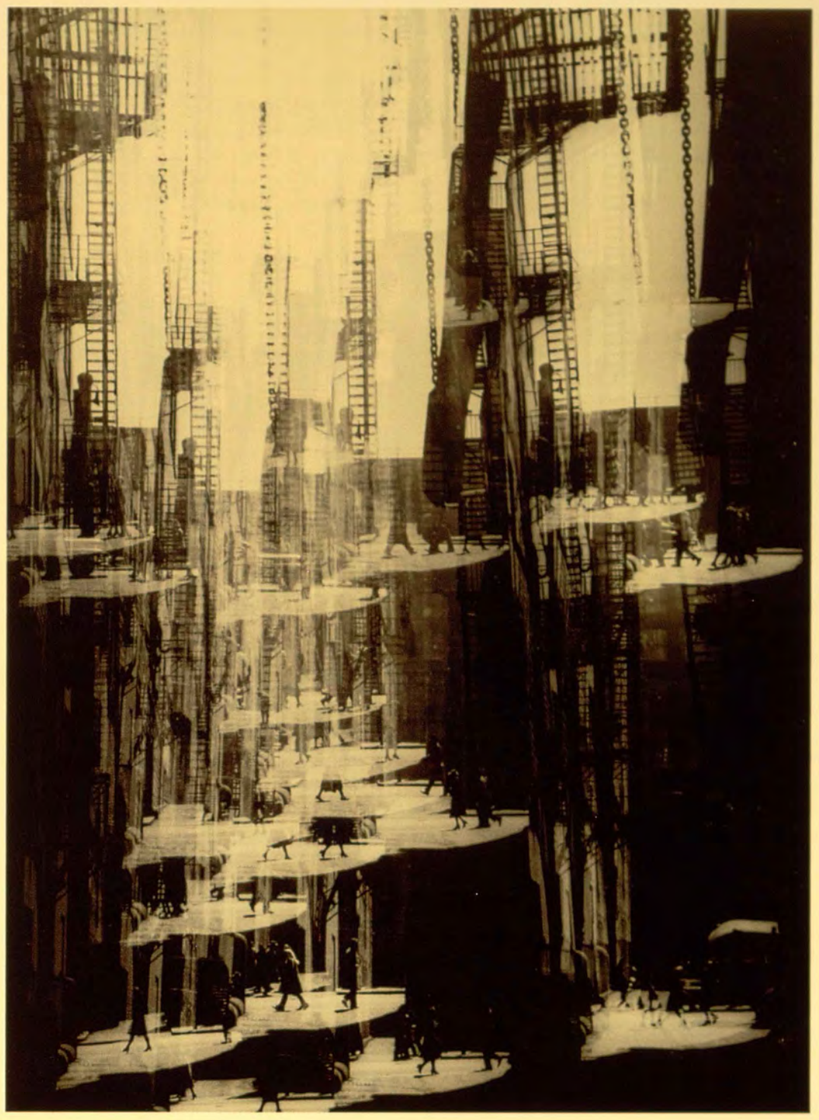
28

28. Edward Weston
American, 1886–1958
Dunes, Oceano, 1936
Gelatin silver print
7½ × 9½ inches (19.1 × 24.1 cm)
Gift of Mr. and Mrs. Milton McGreevy
through the Mission Fund, F57-76/25

29. Harry Callahan
American, 1912–1999
Alley, Chicago, 1948
Gelatin silver print
9½ × 7 inches (24.1 × 17.8 cm)
Gift of Hallmark Cards,
Inc., 2005.27.298

30. Robert Capa
American (born Hungary), 1913–1954
The Last Round, 1945
Gelatin silver print
13½ × 9⅛ inches (34.3 × 23.2 cm)
Gift of Dr. and Mrs. Jeffrey B.
Kramer, 2003.34.1

31. W. Eugene Smith
American, 1918–1978
Woman with Bread, Spain, 1950
Gelatin silver print
13⅜ × 10⅜ inches (34.0 × 26.4 cm)
Gift of Hallmark Cards,
Inc., 2005.27.309



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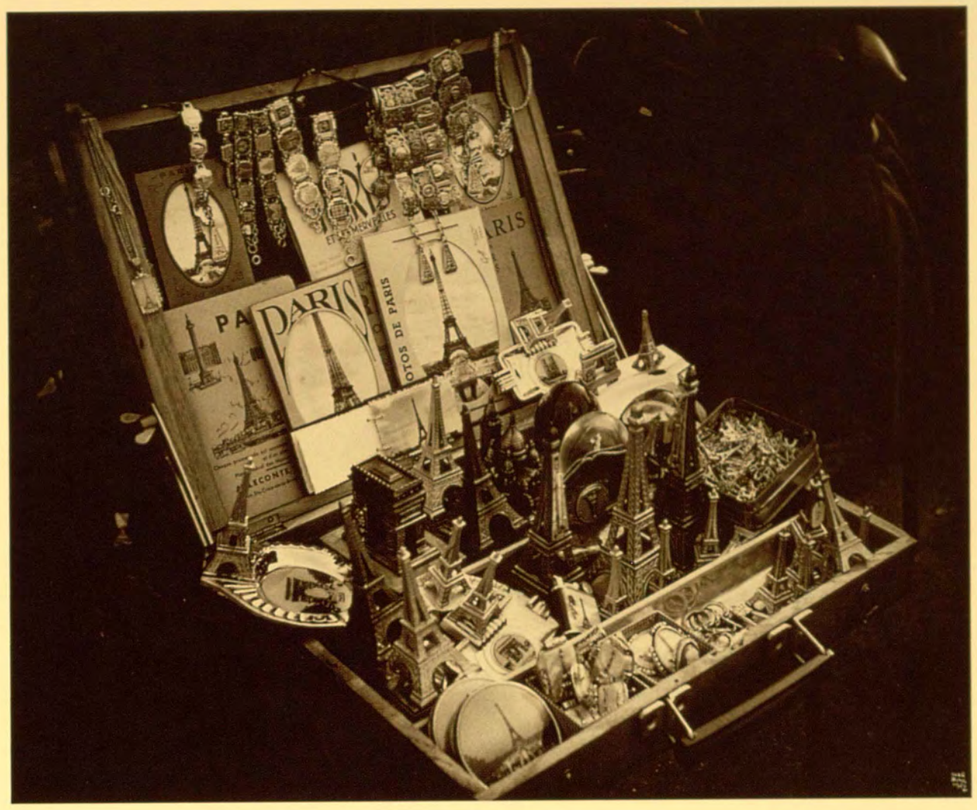




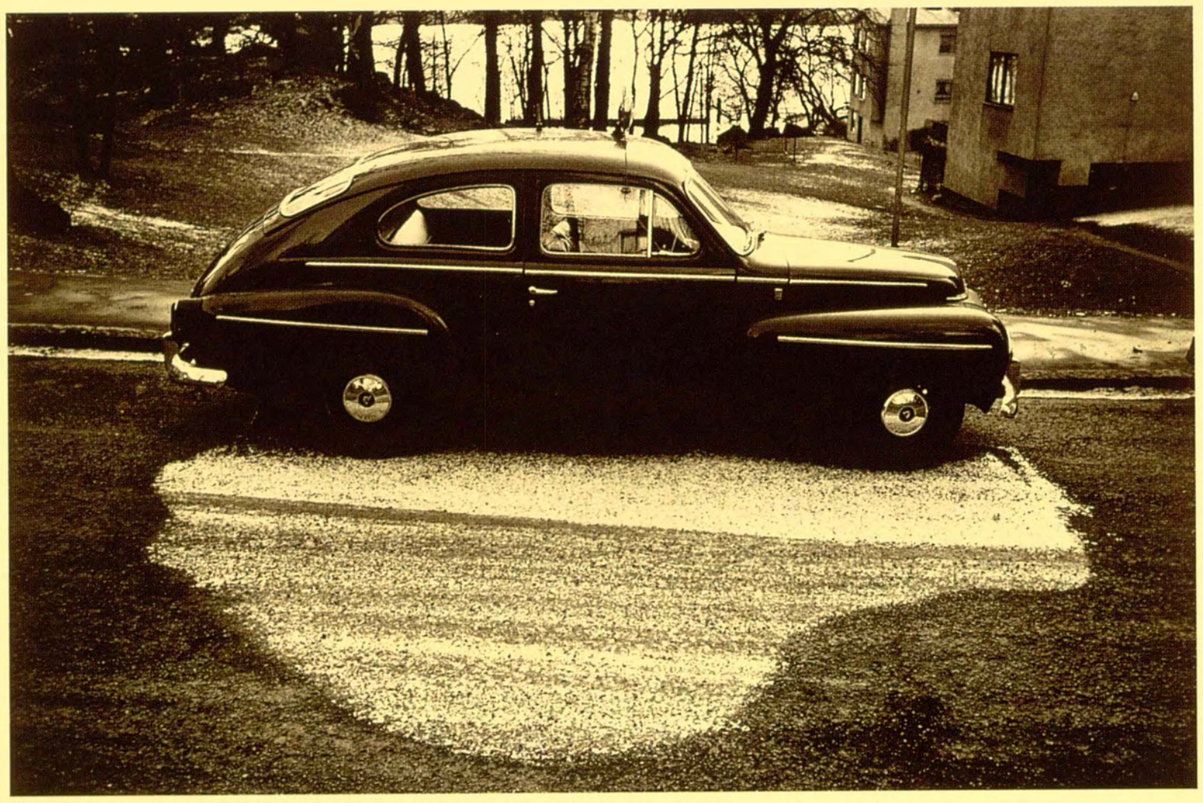
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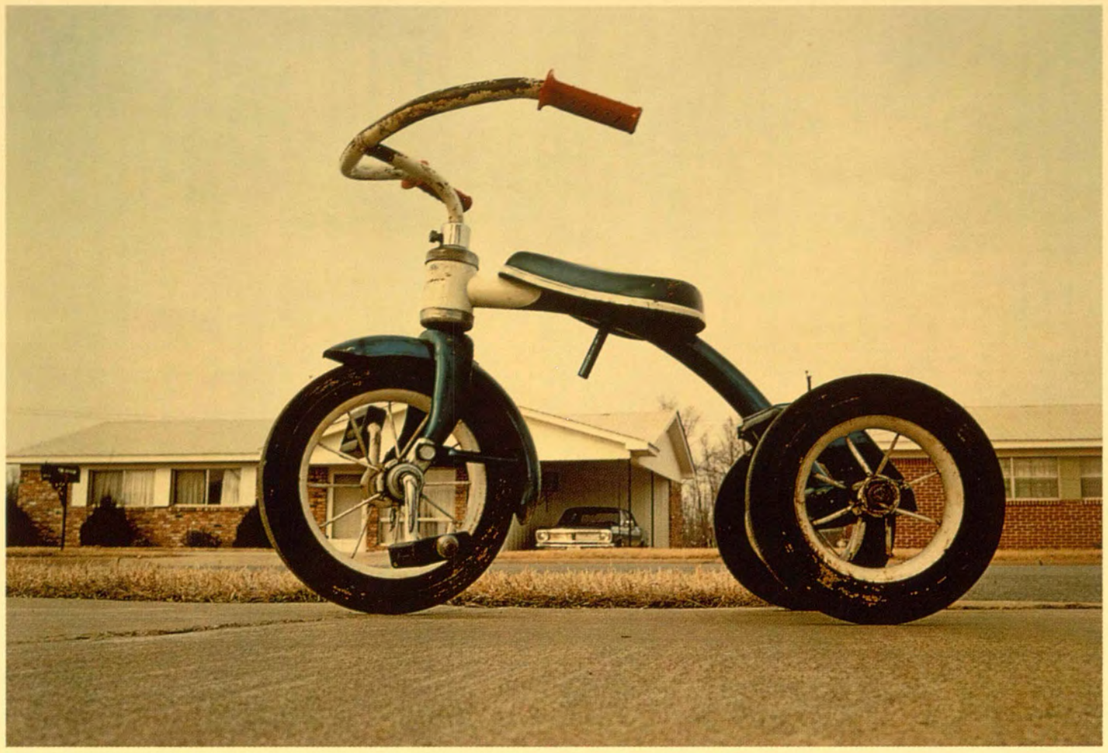


34

32. Gordon Parks
American, 1912–2006
Emerging Man, 1952
Gelatin silver print
14⅞ × 19⅛ inches (37.8 × 48.6 cm)
Gift of Hallmark Cards,
Inc., 2005.27.308

33. Ilse Bing
American (born Germany), 1899–1998
All Paris in a Box, 1952
Gelatin silver print
16 × 19⅝ inches (40.6 × 49.9 cm)
Bequest of Ilse Bing Wolff, 2001.9.6

34. Kenneth Josephson
American, born 1932
Stockholm, 1967
Gelatin silver print
8 × 12 inches (20.3 × 30.5 cm)
Gift of Hallmark Cards,
Inc., 2005.27.302



35



37



36

35. William Eggleston
American, born 1939
Tricycle, c. 1971, printed c. 1980
Dye-transfer color print
12 × 17½ inches (30.5 × 44.5 cm)
Gift of Hallmark Cards,
Inc., 2005.27.169

36. Cindy Sherman
American, born 1954
Untitled Film Still #16, 1978
Gelatin silver print
10 × 8 inches (25.4 × 20.3 cm)
Gift of Hallmark Cards,
Inc., 2005.27.177

37. Andy Warhol
American, 1928–1987
Lana Turner, 1976–1986
Gelatin silver prints and thread
27 × 21¼ inches (68.6 × 54.0 cm)
Gift of Hallmark Cards,
Inc., 2005.27.301



38

38. Graciela Iturbide
Mexican, born 1942
Angel Woman, Sonora, 1979
Gelatin silver print
8¾ × 12⅜ inches (22.2 × 31.4 cm)
Gift of Jay H. McDonald, in appreciation
of Jean McDonald Deacy, 2003.38.4

39. Sandy Skoglund
American, born 1946
Fox Games, 1989
Cibachrome color print
47 × 63¾ inches (119.4 × 161.9 cm)
Gift of Hallmark Cards, Inc., 2005.27.170

40. Robert and Shana ParkeHarrison
American, born 1968 and 1964
Pollination, 1998
Gelatin silver photograph with mixed media
36 × 47 inches (91.4 cm × 119.4 cm)
Gift of Hallmark Cards, Inc., 2005.27.315

39



40





VII

Modern and Contemporary

Over the first seventy-five years of the Museum's history, generous benefactors have helped to establish the modern and contemporary collection through their many gifts. The collection today is composed of more than twelve hundred sculptures, objects of decorative arts, paintings, drawings, and prints. The European works date from about 1900, and the American works, from 1945.

Thanks to the Friends of Art, the Nelson-Atkins began to acquire the contemporary art of its day in 1934, one year after the Museum opened. Troubled by the terms of William Rockhill Nelson's Trust, which restricted institutional purchases to works only by artists who had been dead for at least thirty years, members of the Friends of Art pooled their funds and purchased important contemporary pieces for the Museum. Outstanding gifts from the Friends of Art include, among many others, works by Juan Gris, Yves Tanguy, Richard Diebenkorn, Mark Rothko, Louise Nevelson, Robert Arneson, and Jennifer Bartlett. In 1954, the Friends presented a collection of German Expressionist paintings to the Museum that included Emil Nolde's *Masks.*

In 1956, Willem de Kooning's masterpiece *Woman IV* was a gift of playwright William Inge. In 1983, on the occasion of the fiftieth anniversary of the Nelson Atkins, new Nelson Gallery Foundation bylaws made institutional purchases possible for the first time, and, the following year, the Museum purchased Robert Rauschenberg's *Tracer.*

Beginning in 1992 and over the next decade, as part of the Modern Sculpture Initiative, the Hall Family Foundation added more than eighty-six sculptures to the permanent collection. Included in the transformative gift were fifty-seven works by the British master Henry Moore and seven by the Japanese-American artist Isamu Noguchi, as well as Constantin Brancusi's *Portrait of Nancy Cunard (Sophisticated Young Lady)*, Alexander Calder's *Untitled*, Alberto Giacometti's *Chariot*, and Judith Shea's *Storage.*

Gifts of contemporary ceramics, from a number of benefactors, include Gertrud and Otto Natzler's wafer-thin bottles and bowls with monochromatic and lava glazes and works by Peter Voulkos, including *Untitled Stack.* Beatrice Wood's bottle shows her unique style, inspired by the iridescent glazes of the Mediterranean region. Pots, including *Slump Jar*, and a plate decorated with a frolicking hare—purchased with funds from the Nelson Gallery Foundation in 1987—reveal Kenneth Ferguson's range of interests in form, function, history, and play.

Since 1999, more than thirty new works have been acquired for the collection through the Kemper Initiative for Contemporary Art. Among these are Adolph Gottlieb's *Pink and Indian Red*, Bridget Riley's *Arrest 2* (see detail opposite), *Art Part* by Elizabeth Murray, and *Four Color Frame Painting #4* by Robert Mangold. Kerry James Marshall's *Memento #5*, a tribute to the civil rights movement of the 1960s, and Alexander Ross' painting *Untitled* are among twenty-first-century acquisitions.

Also, in recent years, purchases of modern decorative arts objects with international exposition provenance have been supported by both the Lillian M. Diveley Fund and the Charlotte and Perry Faeth Fund. Included in this group are a side cabinet from Turin (1902) designed by Josef Maria Olbrich; a tea service by Josef Hoffmann, shown in Paris in 1925 at the decorative arts exposition that gave Art Deco its name; and Raymond Ruys' silver centerpiece bowl displayed in Antwerp in 1930.

Another of the newest acquisitions, a bronze mesh chair *London Papardelle* by Israeli-born British artist Ron Arad, flows down steps, rolls up like a carpet, and challenges the viewer's preconceptions of a chair. Together, the works in the modern and contemporary collection reflect a rich variety of artistic vision and skill that reveal the conditions of an ever-changing world.



1

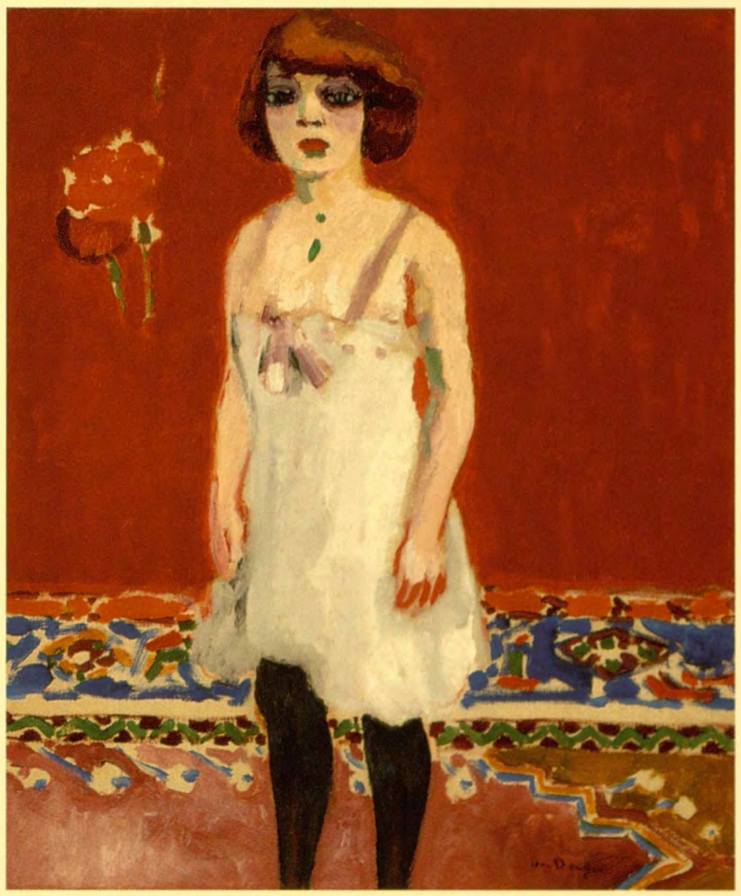
1. Joseph Maria Olbrich, designer
Austrian, 1867–1908
Royal Furniture Manufacturer
Germany (Darmstadt), 1838–1943
Side Cabinet, 1902
Wood with paint, glass, brass, copper, and gilding
72½ × 26½ × 13¼ inches
(184.2 × 67.3 × 33.7 cm)
Purchase: the Lillian M. Diveley Fund, 2005.24

2. Jacques Villon
French, 1875–1963
The Red Umbrella, dated 1901
Etching with color aquatint
19½ × 15½ inches (49.5 × 39.4 cm)
Purchase: acquired through the generosity of an anonymous donor, F78-3/1

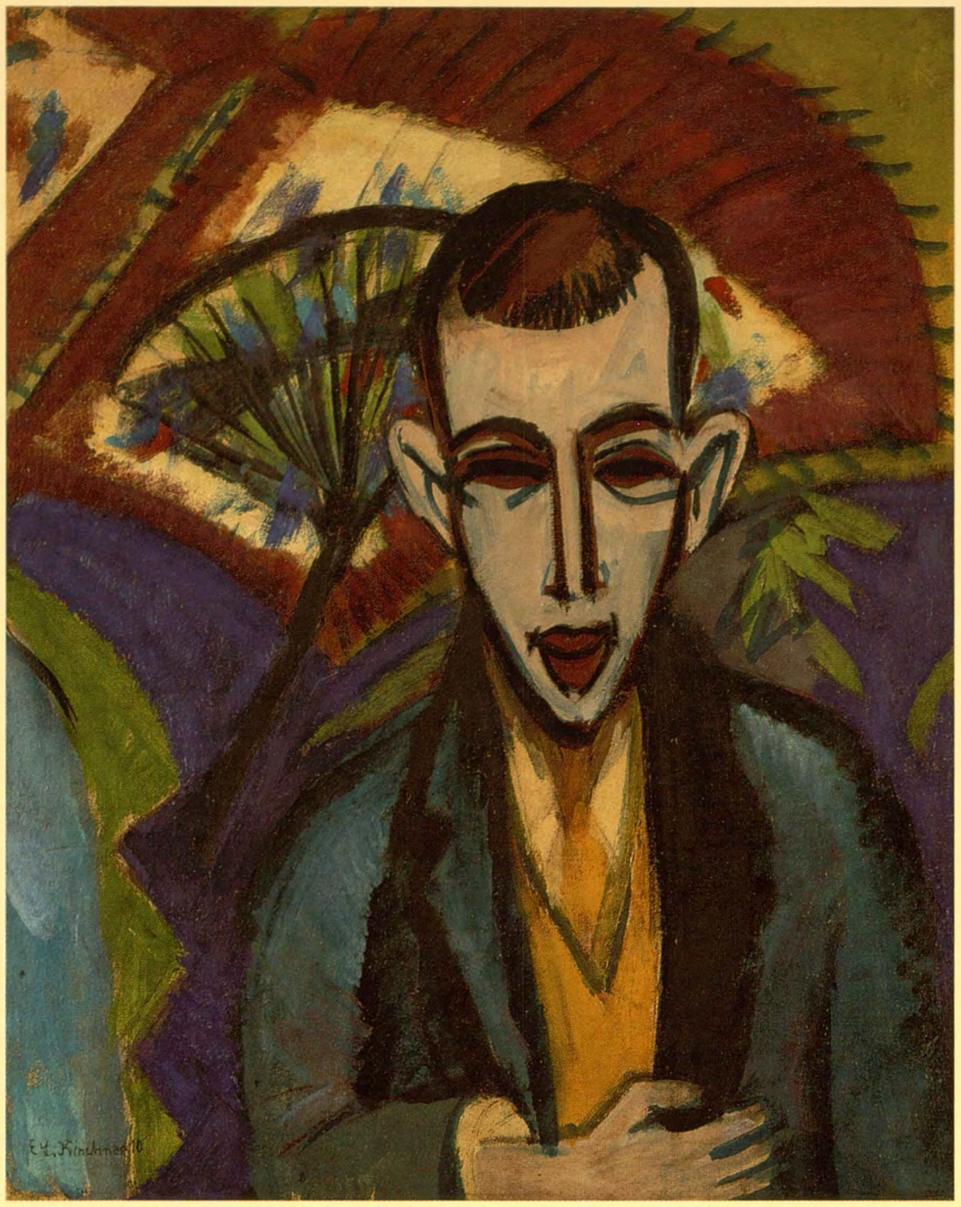
3. Kees van Dongen
French (born The Netherlands), 1877–1968
Figure, 1905
Oil on canvas
25⅝ × 21¼ inches (65.1 × 54.0 cm)
Gift of Arthur Wiesenberger, 45-41



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4. Ernst Ludwig Kirchner
German, 1880–1938
Portrait of the Poet Ghuttmann, dated 1910
Oil on canvas
32⅛ × 25⅝ inches (81.6 × 65.1 cm)
Gift of the Friends of Art, 54-88

5. Johan Thorn Prikker
Dutch, 1868–1932
Holländische Kunstausstellung in Krefeld (Dutch Art Exhibition in Krefeld), 1903
Color lithograph
33⅝ × 47½ inches (85.4 × 120.7 cm)
Purchase: Nelson Gallery Foundation, F84-2

6



6. Ernst Barlach
German, 1870–1938
Frenzy, 1910
Bronze
Length: 28 inches (71.1 cm)
Gift of the Friends of Art, F65-18

7. Alexander Archipenko
American (born Ukraine), 1887–1964
Statue on Triangular Base, dated 1914
Bronze
Height: 29⅞ inches (75.9 cm)
Gift of Mrs. Louis Sosland, F77-24

7





8

8. Emil Nolde
German, 1867–1956
Masks, 1911
Oil on canvas
28¾ × 30½ inches (73.0 × 77.5 cm)
Gift of the Friends of Art, 54-90

9. Léon Bakst
Russian (active in France), 1866–1924
Le Martyre de Saint Sébastien (The Martyrdom of Saint Sebastian), 1911
Color lithograph (two parts)
52¾ × 81 inches (134.0 × 205.7 cm), each
Purchase: F85-9 A,B*

9





10. Egon Schiele
Austrian, 1890–1918
Standing Woman in a Patterned Blouse, dated 1912
Graphite and gouache on paper
18¼ × 12 inches (46.4 × 30.5 cm)
Gift of Richard S. Davis, 53-18



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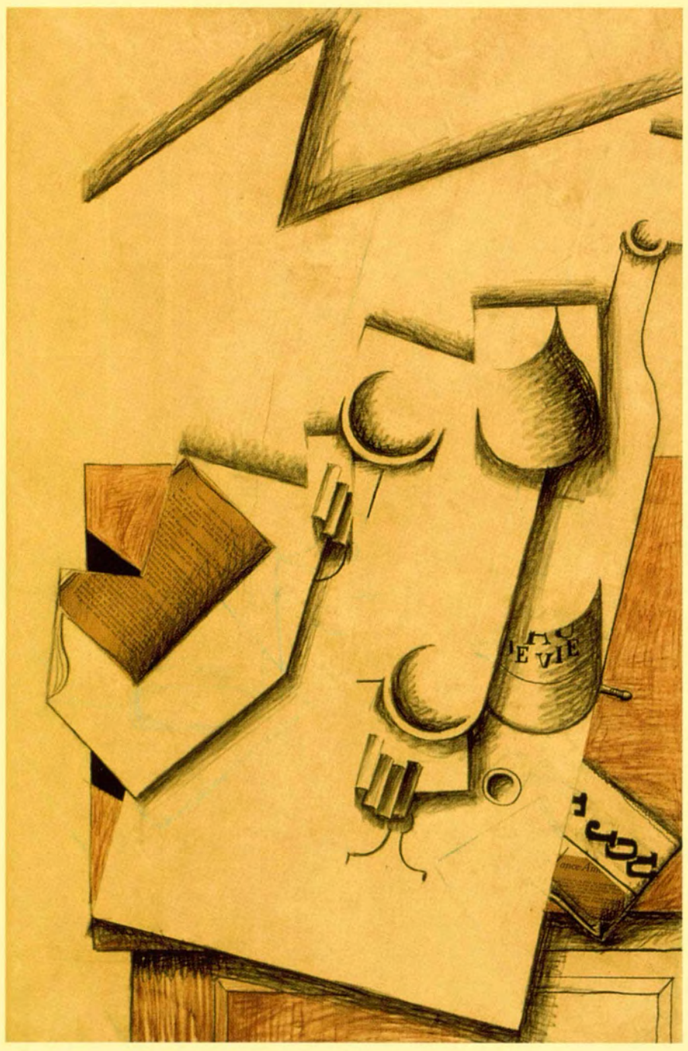
11. Juan Gris
Spanish, 1887–1927
Coffee Grinder and Glass, 1915
Oil on paperboard
15⅛ × 11½ inches (38.5 × 29.2 cm)
Gift of Earle Grant in memory of Gerald T. Parker, 71-22



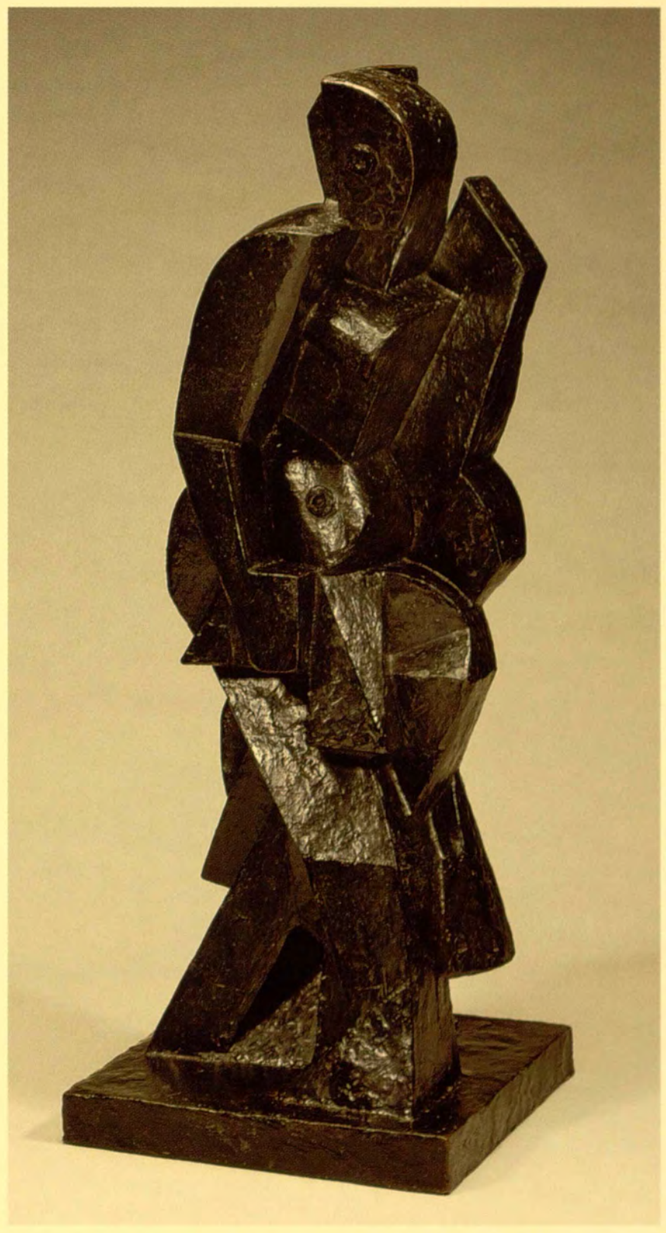
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12. Juan Gris
Spanish, 1887–1927
Book, Glass, and Bottle on a Table, 1913
Wax crayon, ink, and collage on paper
36⅛ × 23⅜ inches (91.7 × 59.4 cm)
Gift of the Friends of Art, F61-10

12



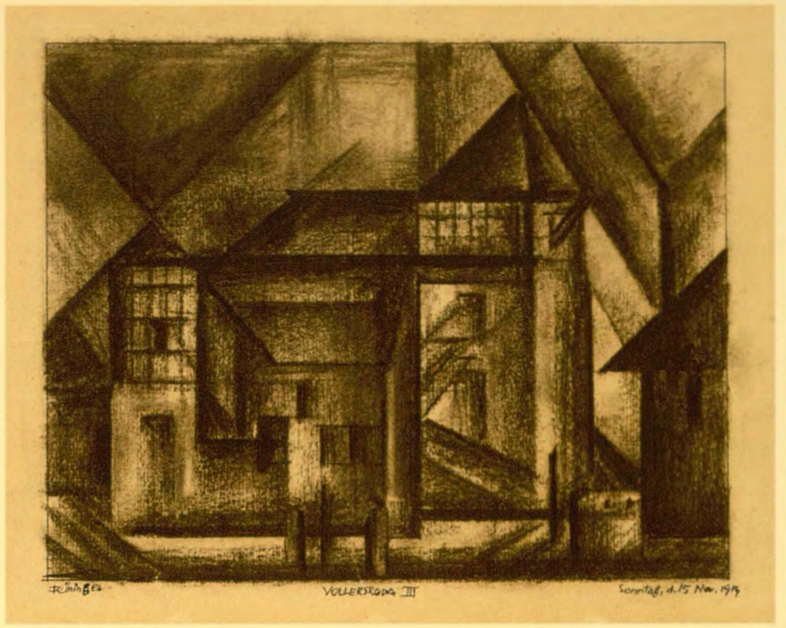
13. Jacques Lipchitz
American (born Lithuania), 1891–1973
Bather, dated 1917
Bronze
Height: 34¾ inches (88.3 cm)
Gift of the Friends of Art, F70-12



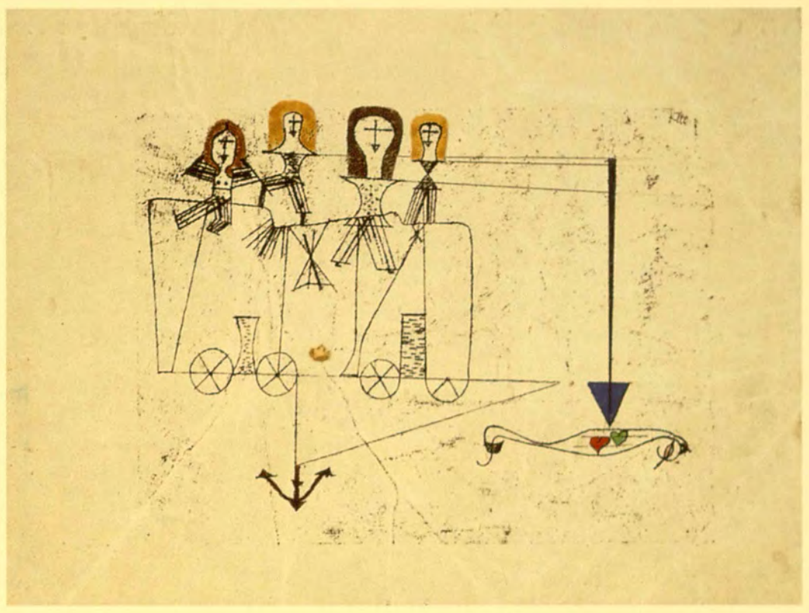
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17

14. Lyonel Feininger
American, 1871–1956
Gaberndorf II, 1924
Oil on canvas (mounted on board)
39⅛ × 30½ inches (99.4 × 77.5 cm)
Gift of a group of the Friends of Art, 46-10

15. Lyonel Feininger
American, 1871–1956
Vollersroda III, dated 1914
Charcoal and ink on paper
9⅜ × 12⅛ inches (23.8 × 30.8 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund, 50-16/2

16. Paul Klee
Swiss, 1879–1940
The Virtue Wagon (to the memory of October 5, 1922), 1922
Oil transfer drawing and watercolor on prepared ground on paper
12¼ × 16 inches (31.1 × 40.6 cm)
Gift of the Friends of Art, F71-15



18



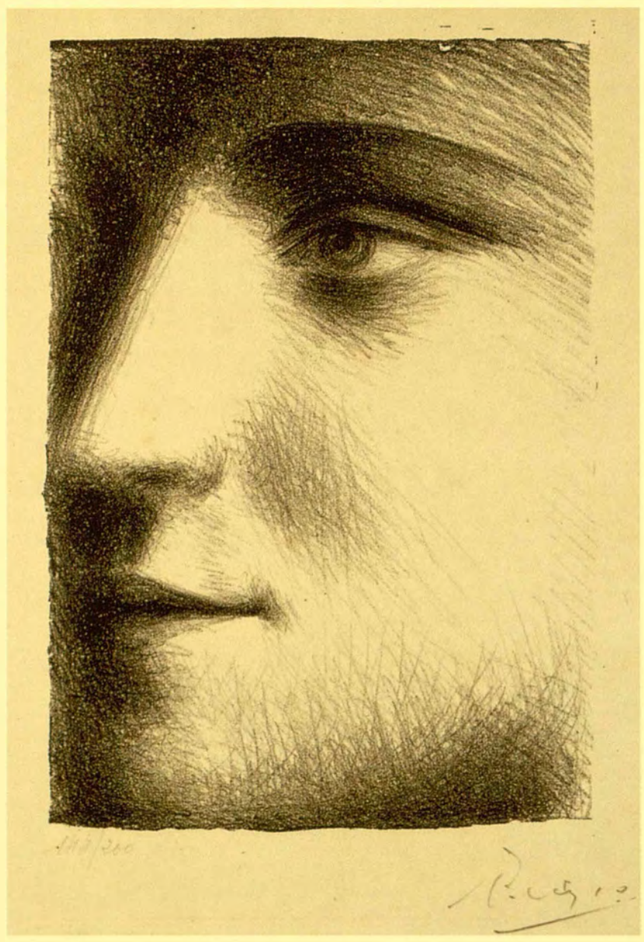
19

17. Josef Hoffmann, designer
Austrian, 1870–1956
Wiener Werkstätte, manufacturer
Austria (Vienna), 1903–1932
Tea Service, c. 1923
Silver with rhodium plating, gilding, and ivory
Diameter of tray: 17¾ inches (45.1 cm); height of teapot: 6¼ inches (15.9 cm)
Purchase: the Charlotte and Perry Faeth Fund, 2003.13.1–5

18. Wassily Kandinsky
Russian, 1866–1944
Rose with Gray, dated 1924
Oil on cardboard
23⁹⁄₁₆ × 19⅛ inches (60.0 × 48.4 cm)
Gift of the Friends of Art, F62-9

19. Charles Gesmar
French, 1900–1928
Mistinguett: A La Rose, Moulin Rouge, c. 1926
Color lithograph
47 × 30½ inches (119.4 × 77.5 cm)
Purchase: Nelson Gallery Foundation, F86-17

20



20. Pablo Ruiz y Picasso
Spanish, 1881–1973
Face (Visage, Marie-Thérèse Walter), 1928
Lithograph
8 × 5⅝ inches (20.3 × 14.3 cm)
Gift of Mrs. Thomas K. Baker, 73-1

21. Constantin Brancusi
Romanian (active in France), 1876–1957
Portrait of Nancy Cunard (Sophisticated Young Lady), 1925–1927
Walnut on marble base
Height: 24¾ inches (62.9 cm)
Gift of the Hall Family Foundation, acquired from the Patsy and Raymond Nasher Collection, F99-33/3



21



22

22. Oskar Kokoschka
Austrian, 1886–1980
Pyramids at Gizeh, 1929
Oil on canvas
34⅝ × 51⅛ inches (87.9 × 129.8 cm)
Gift of the Friends of Art, 54-89

23. Raoul Dufy
French, 1877–1953
Deauville Racetrack, 1929
Oil on canvas
25⅝ × 32 inches (65.1 × 81.3 cm)
Gift of Mrs. Gerald Parker and Earle
Grant in memory of their aunt
Mrs. T. J. Flannelly, 53-7

24. Raymond Ruys, designer
Belgian, 1885–1956
Delheid Frères, manufacturer
Belgium (Brussels), 1828–1981
Zaire Centerpiece Bowl, 1930
Silver
Diameter: 10¾ inches (27.3 cm)
Purchase: the Charlotte and Perry
Faeth Fund, 2002.4



23



24

25



25. Margarete Heymann-Löbenstein, designer
German, 1899–1990
Haël-Werkstätten für künstlerische Keramik,
manufacturer
Germany (Marwitz), 1923–1934
Tea Service, c. 1930
Alpacca (silvered metal alloy) with ebony
and synthetic resin
Height of teapot with lid: 5½ inches (14.0 cm)
Purchase: the Charlotte and Perry
Faeth Fund, 2005.26.1–3



26

26. Alexander Calder
American, 1898–1976
Untitled, 1937
Wood and metal with paint
Height: 49 inches (124.5 cm)
Gift of the Hall Family Foundation, F99-33/4

27. Joseph Cornell
American, 1903–1972
A Pantry Ballet (for Jacques Offenbach), dated 1942
Wood, plastic, paper, and metal
10½ × 18⅛ × 6 inches (26.7 × 46.1 × 15.2 cm)
Gift of the Friends of Art, F77-34



27

28. Arshile Gorky
American (born Armenia), 1904–1948
Cornfield of Health II, dated 1944
Oil on canvas
30⅛ × 37⅞ inches (76.5 × 96.2 cm)
Gift of the Friends of Art, F66-23



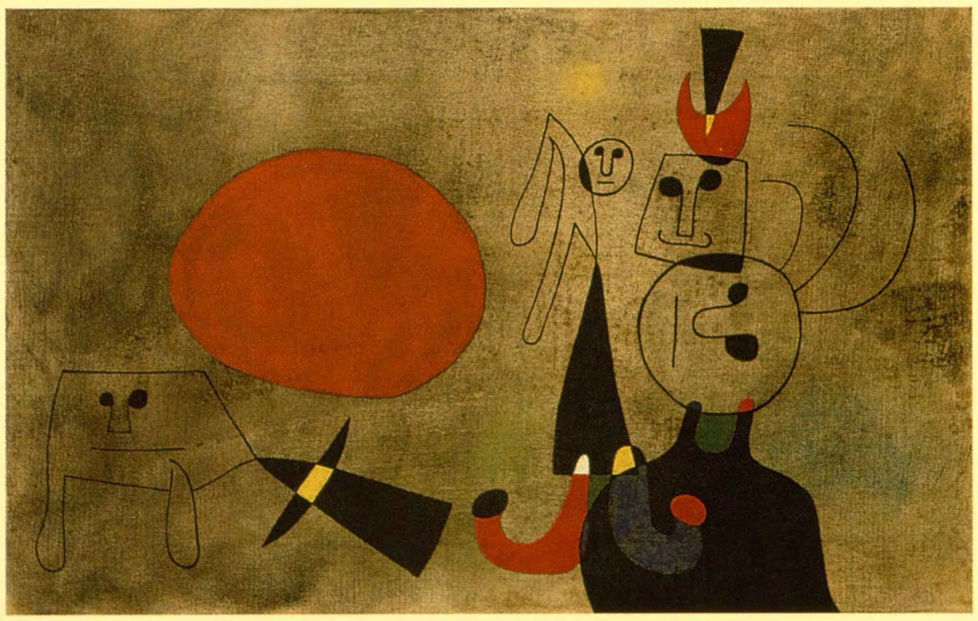
28



29

29. Henry Moore
English, 1898–1986
Family Group, 1944; cast 1946
Bronze
Height: 5¾ inches (14.6 cm)
Gift of the Hall Family
Foundation, F99-33/55

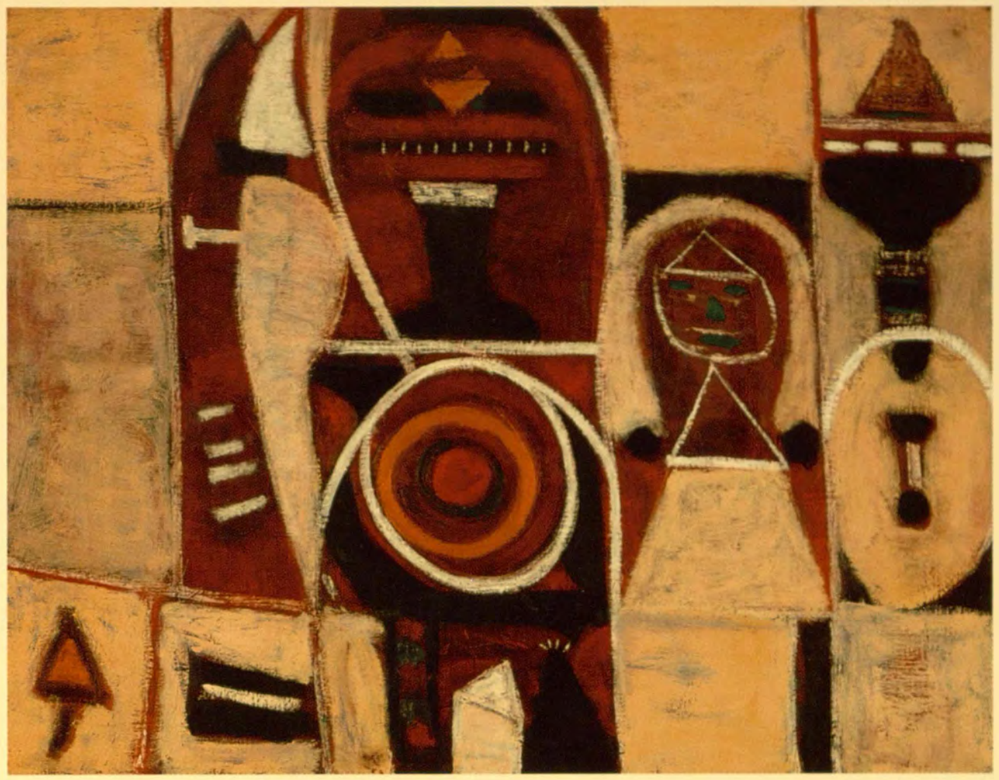
30. Joan Miró
Spanish, 1893–1983
Women at Sunrise, 1946
Oil on canvas
15 × 24 inches (38.1 × 61.0 cm)
Gift of the Friends of Art, 56-120



30

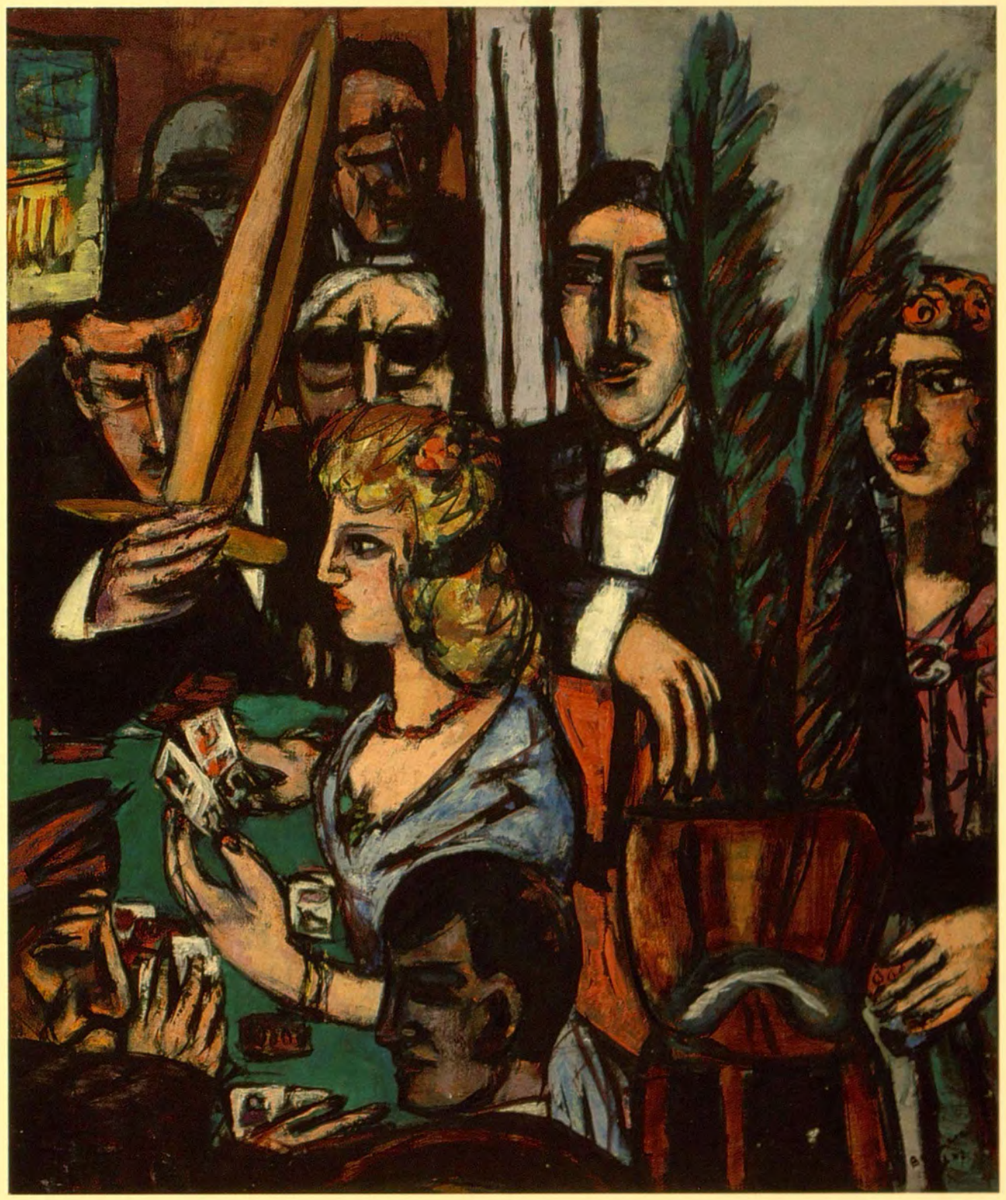
31. Adolph Gottlieb
American, 1903–1974
Pink and Indian Red, 1946
Oil on canvas
27¾ × 35⅞ inches (70.5 × 91.1 cm)
Purchase: acquired through the
generosity of the William T.
Kemper Foundation—Commerce
Bank, Trustee, 2004.38

32. Max Beckmann
German, 1884–1950
Baccarat, 1947
Oil on canvas
47 × 39¼ inches (119.4 × 99.7 cm)
Gift of the Friends of Art, 54-86



31

32





33

33. Isamu Noguchi
American, 1904–1988
Night Land, 1947
York fossil marble
Length: 47 inches (119.4 cm)
Gift of the Hall Family
Foundation, F99-33/67

34. Roberto Matta Echaurren, called Matta
French (born Chile), 1911–2002
Let's Phosphoresce by Intellection II, c. 1950
Oil on canvas
35 × 46⅜ inches (88.9 × 117.8 cm)
Gift of the Friends of Art, 56-119



34



35

35. Max Ernst
French (born Germany), 1891–1976
Capricorn, 1948; cast 1963–1964
Bronze
Height: 95½ inches (242.6 cm)
Gift of the Hall Family Foundation, acquired from the Patsy and Raymond Nasher Collection, F99-33/6



36

36. Yves Tanguy
American (born France), 1900–1955
At the Risk of the Sun, 1949
Oil on canvas
27¾ × 15¾ inches (70.5 × 40.0 cm)
Gift of the Friends of Art, F58-68

37



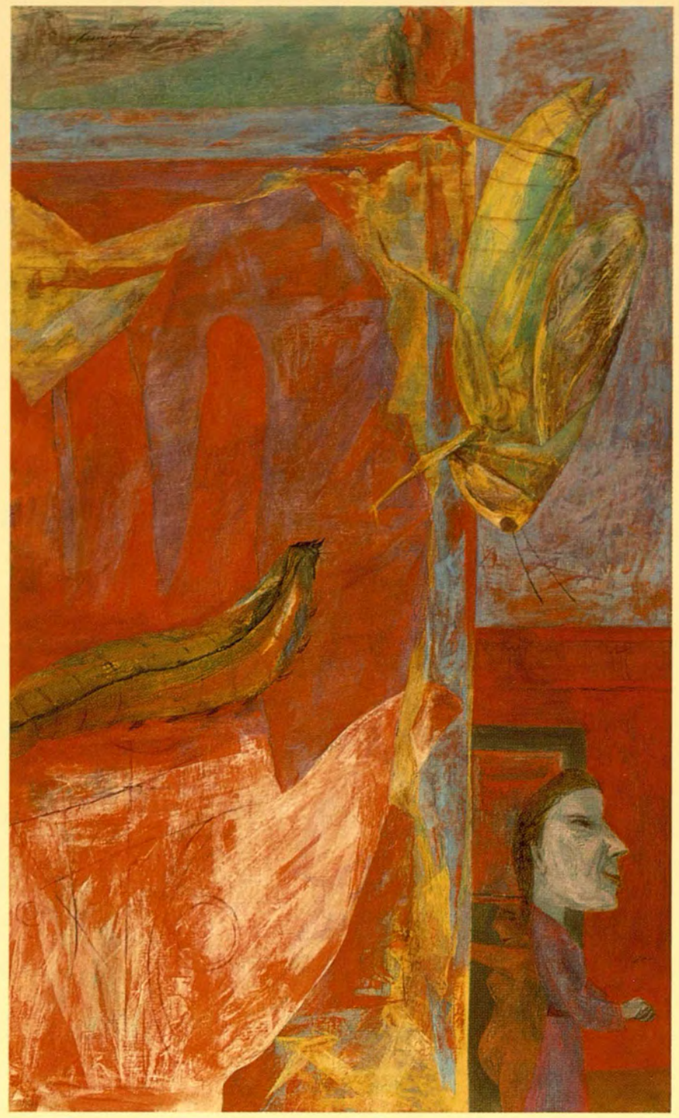
37. Charles Kiffer
French, 1902–1992
Maurice Chevalier, c. 1948
Color lithograph
63 × 47 inches (160.0 × 119.4 cm)
Purchase: the Richard Shields Fund, F83-3

38. Yasuo Kuniyoshi
American (born Japan), 1889–1953
My Fate Is in Your Hand, 1950
Oil on canvas
40¼ × 24¼ inches (102.2 × 61.6 cm)
Gift of Commerce Bancshares, Inc., in memory of William T. Kemper, F94-2

39. Gertrud Natzler and Otto Natzler
American (born Austria), 1908–1971 and 1908–2007
Bottle, 1967
Earthenware with glaze
Height: 5½ inches (14.0 cm)
Gift of John R. and Mary Louise Womer, F85-34/23

40. Pablo Ruiz y Picasso
Spanish, 1881–1973
Woman Looking Out of a Window, 1952
Aquatint
32¾ × 18⅝ inches (83.2 × 47.3 cm)
Gift of Jane Wade in memory of Curt Valentin, 55-73/14

41. Alberto Giacometti
Swiss, 1901–1966
The Chariot, 1950
Bronze with paint
Height: 56¼ inches (142.9 cm)
Gift of the Hall Family Foundation, acquired from the Patsy and Raymond Nasher Collection, F99-33/7



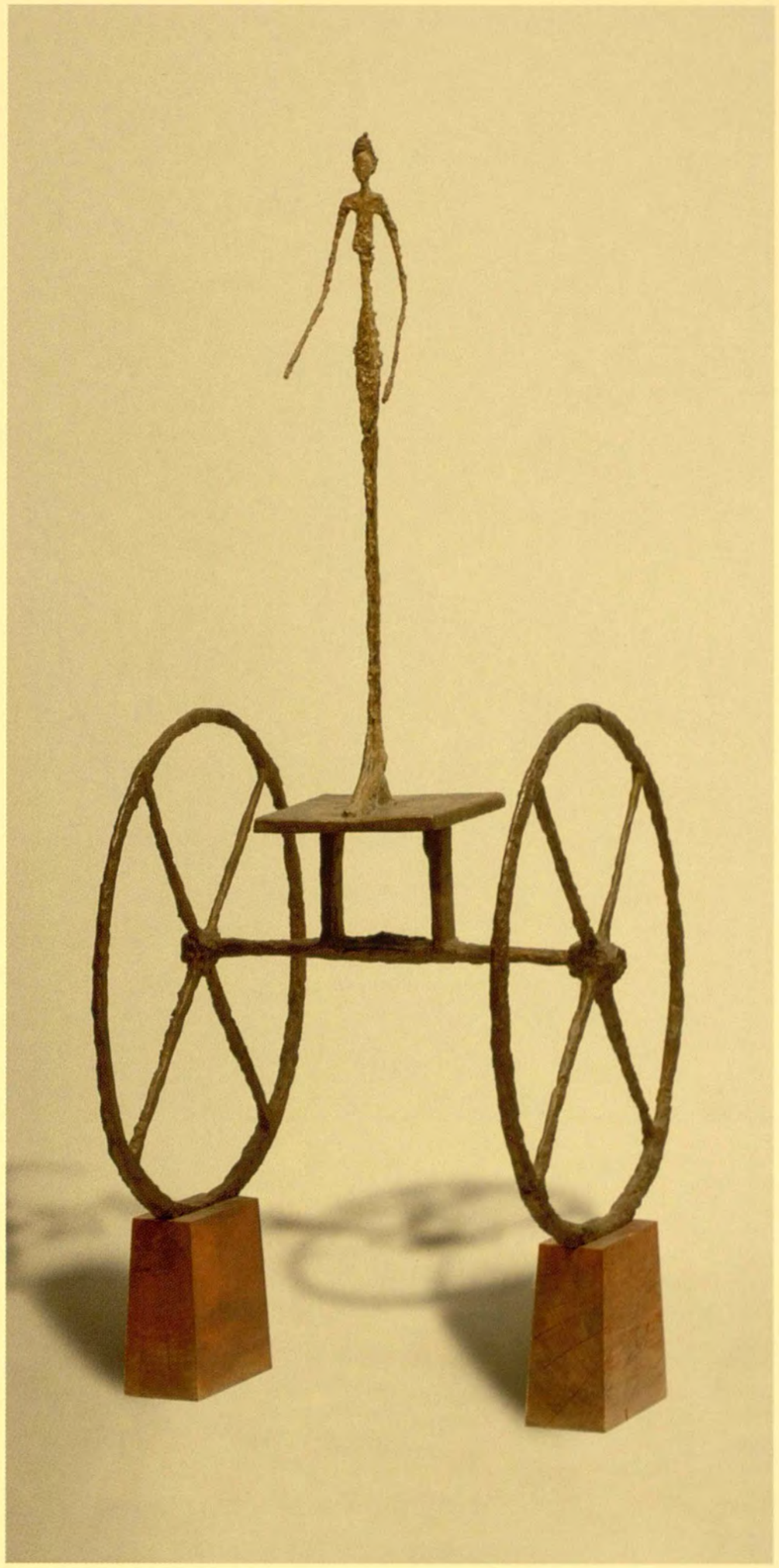
38



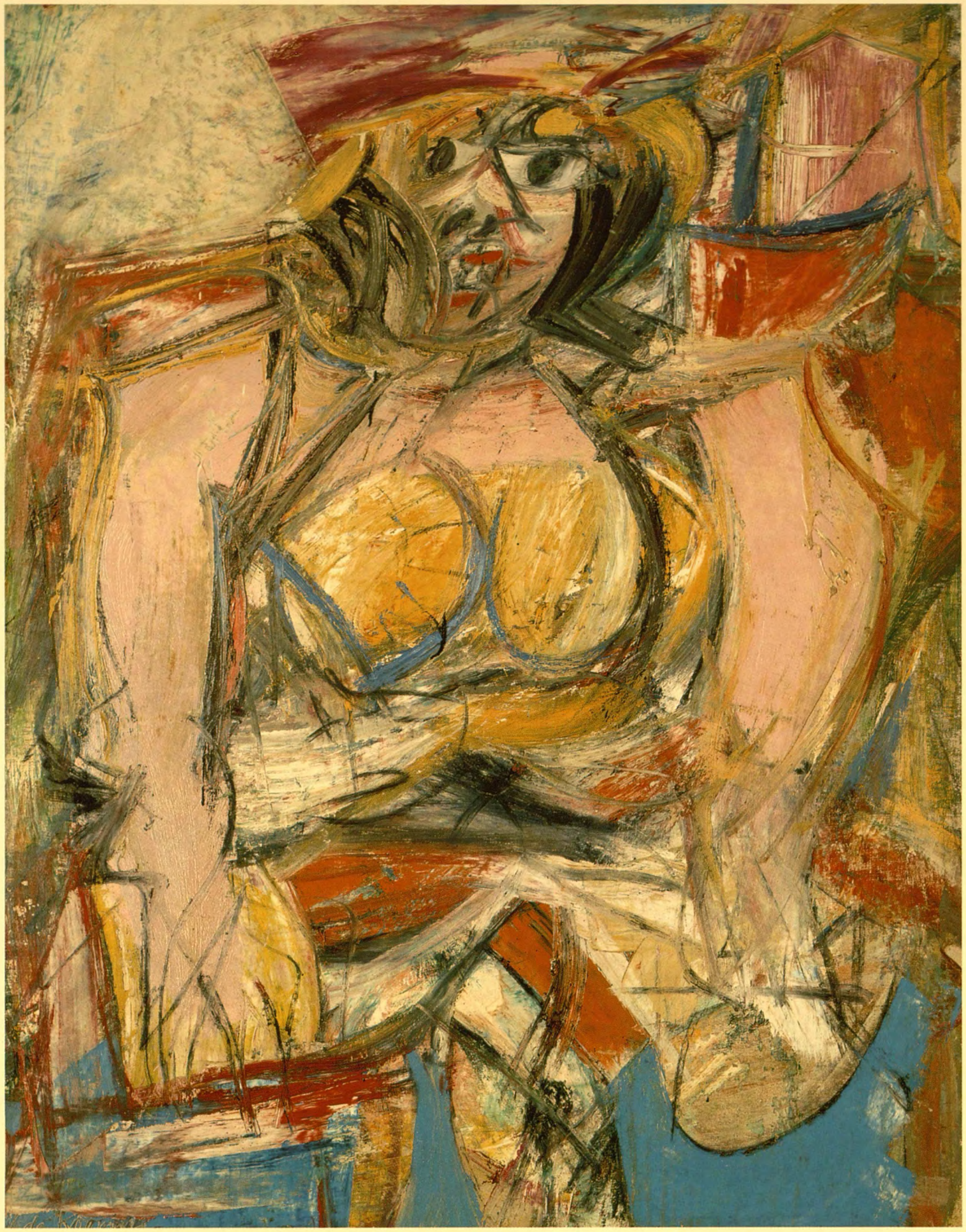
39



40



41



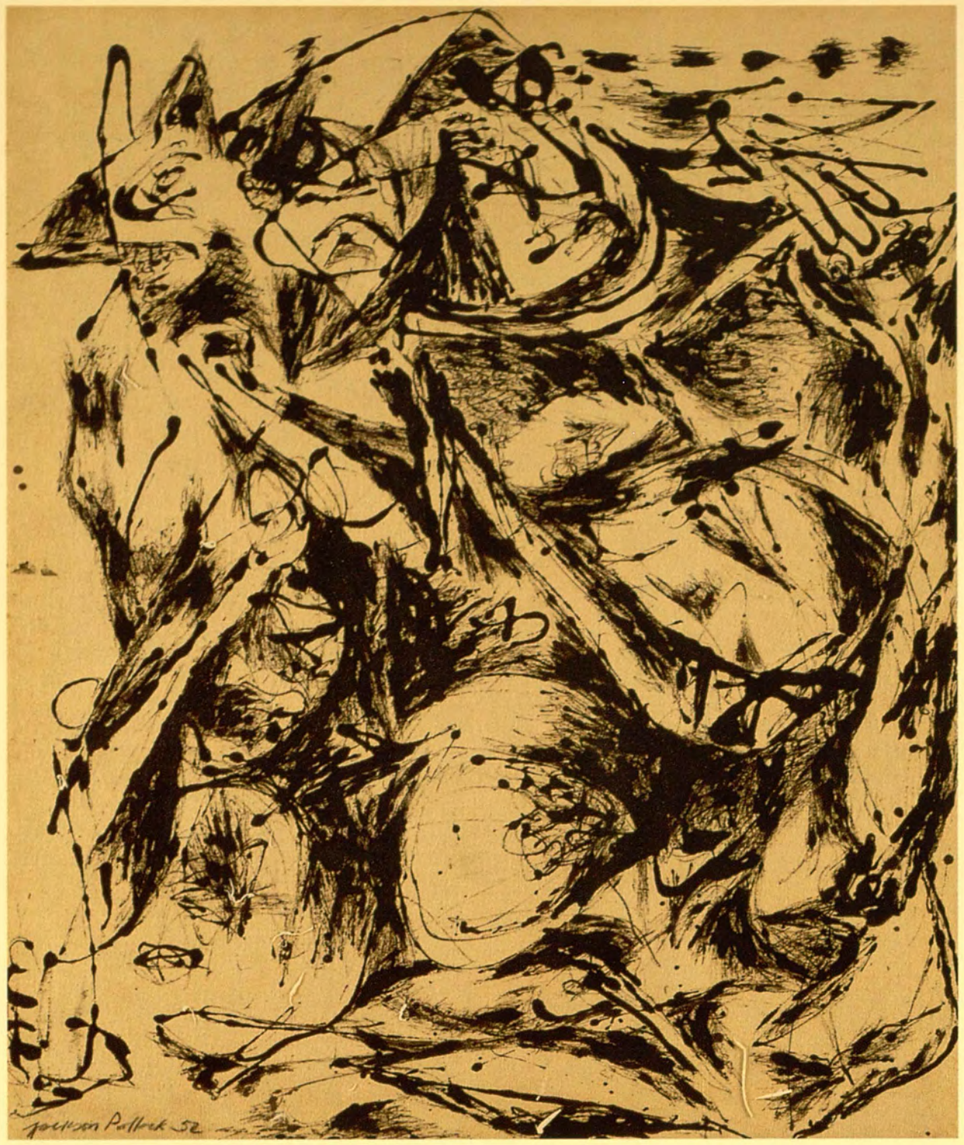
42

42. Willem de Kooning
American (born The Netherlands), 1904–1997
Woman IV, 1952–1953
Oil, enamel, and charcoal on canvas
59 × 46¼ inches (149.9 × 117.5 cm)
Gift of William Inge, 56-128

43. Gertrud Natzler and Otto Natzler
American (born Austria), 1908–1971 and 1908–2007
Bottle, 1950s–1960s
Earthenware with glaze
Height: 12⅝ inches (32.1 cm)
Gift of John R. and Mary Louise Womer, F87-22

43





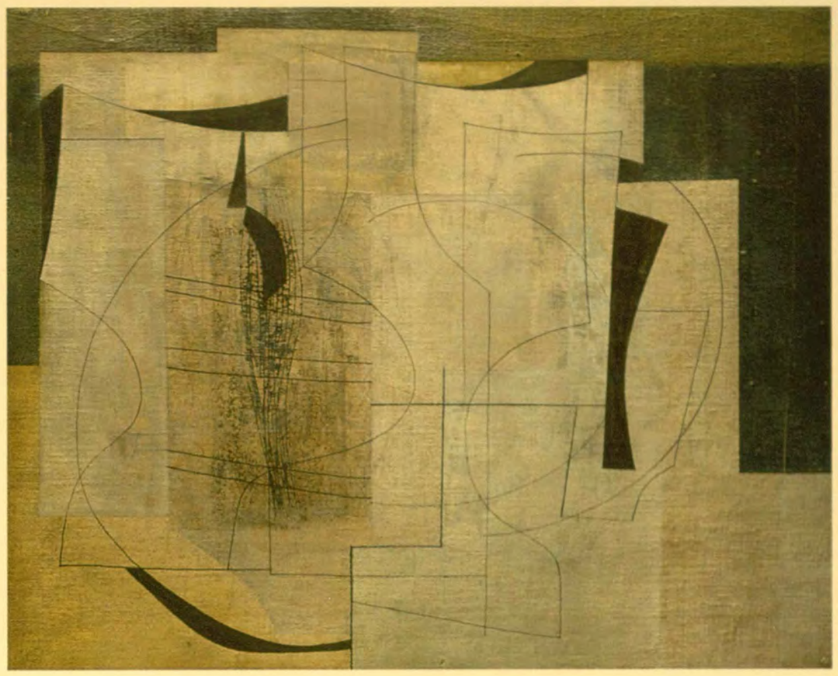
44

44. Jackson Pollock
American, 1912–1956
No. 6, 1952, dated 1952
Oil and enamel on canvas
55⅞ × 47 inches (141.9 × 119.4 cm)
Gift of the Friends of Art, F68-18

45. William Baziotes
American, 1912–1963
Crescent, 1959
Oil on canvas
60¼ × 72⅜ inches (153.0 × 183.8 cm)
Purchase: Nelson Trust through the exchange of a gift of the Friends of Art, 90-10

45





46

46. Ben Nicholson
English, 1894–1982
Winter: Seal Point, 1954
Oil on canvas
18¼ × 22⅜ inches (46.4 × 56.8 cm)
Gift of William Inge, 57-113

47. Larry Rivers
American, 1923–2002
Berdie with the American Flag, dated 1955
Oil on canvas
20 × 25⅞ inches (50.8 × 65.7 cm)
Gift of William Inge, 57-120

47





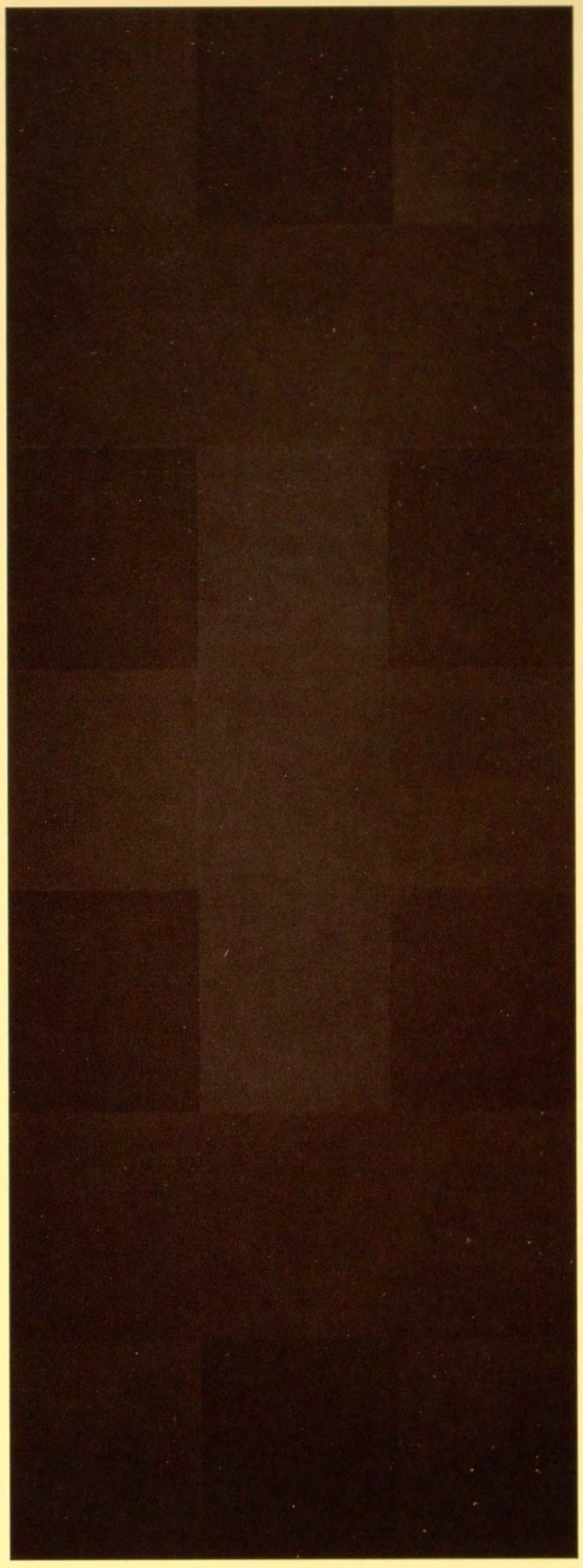
48

48. Gertrude Natzler and Otto Natzler
American (born Austria), 1908–1971
and 1908–2007
Bowl, 1963
Earthenware with glaze
Diameter: 8 inches (20.3 cm)
Gift of Harrison Jedel, 2001.30.3

49. Richard Diebenkorn
American, 1922–1993
Interior with a Book, dated 1959
Oil on canvas
70 × 64 inches (177.8 × 162.6 cm)
Gift of the Friends of Art, F63-15

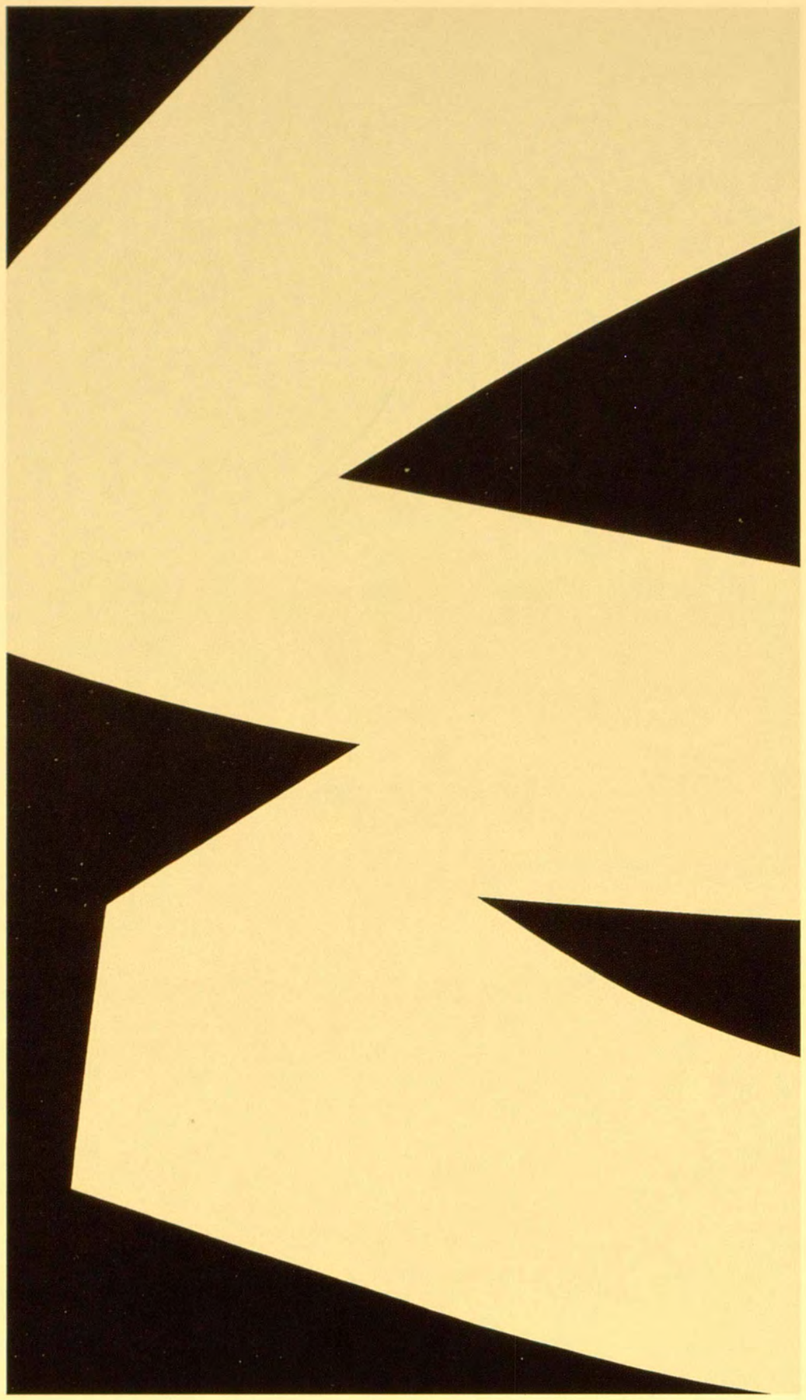
49





50

50. Ad Reinhardt
American, 1913–1967
No. 10, 1959
Oil on canvas
108 × 40 inches (274.3 × 101.6 cm)
Purchase: Nelson Trust through exchange of a gift of Paul Rosenberg, the Renee C. Crowell Trust, and the Nelson Gallery Foundation, 89-17



51



52



53

51. Ellsworth Kelly
American, born 1923
White Black, 1960
Oil on canvas
86⅛ × 49⅛ inches (218.8 × 124.8 cm)
Purchase: Nelson Trust through the bequest of Dorothy K. Rice, 92-3

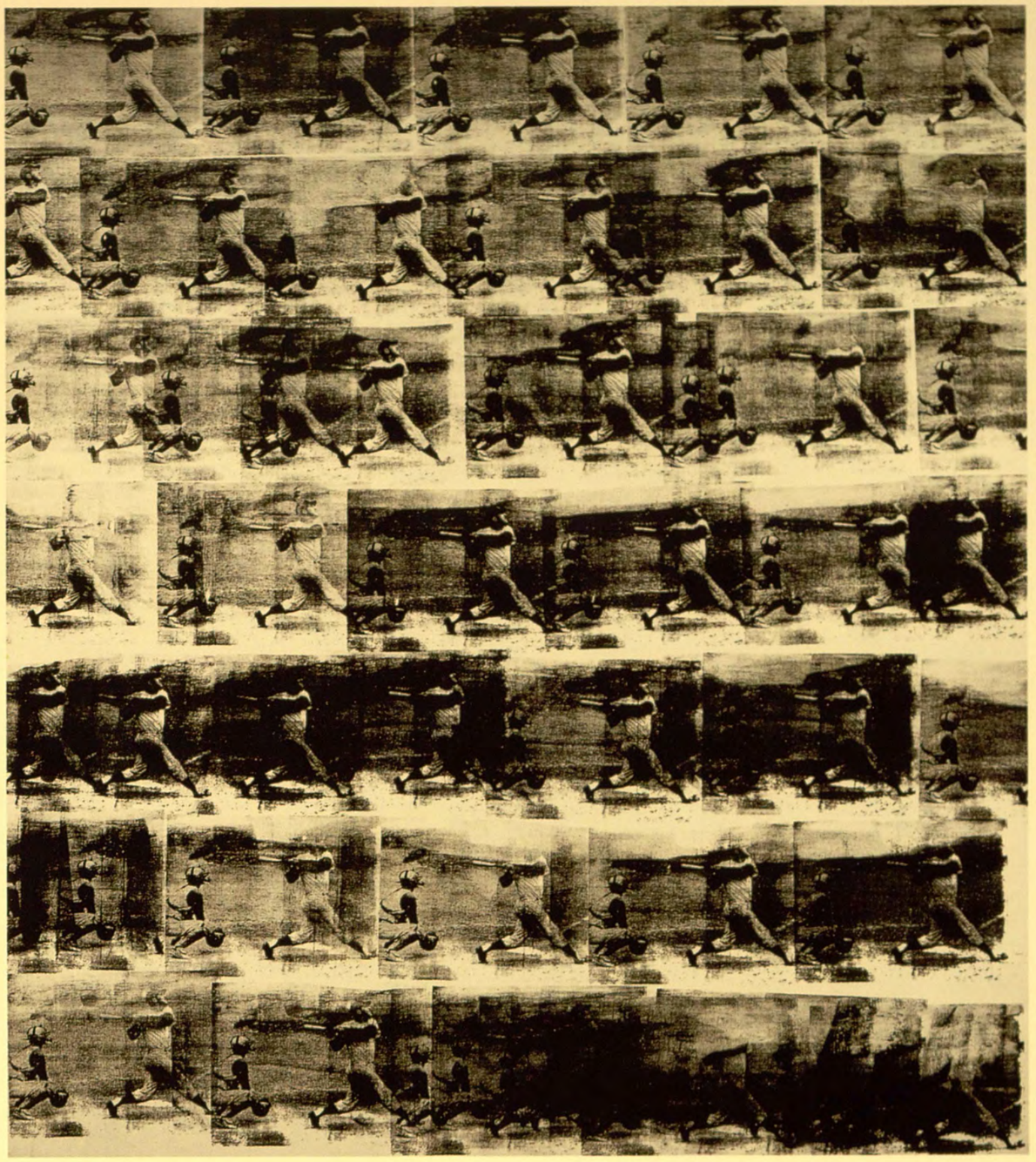
52. Franz Kline
American, 1910–1962
Turin, dated 1960
Oil on canvas
80⅜ × 95½ inches (204.1 × 242.6 cm)
Gift of Mrs. Alfred B. Clark through the Friends of Art, F61-23

53. John Chamberlain
American, born 1927
Huzzy, 1961
Steel, paint, and chromium plating with fabric
Height: 54 inches (137.2 cm)
Gift of Mrs. Charles F. Buckwalter in memory of Charles F. Buckwalter, F64-8



54

54. H. C. Westermann
American, 1922–1981
The Hands, 1961
Cast aluminum, laminated wood, linoleum, chromium-plated pipe, paint, and metal
Height: 43¾ inches (111.1 cm)
Gift of Mr. and Mrs. Richard M. Hollander, F73-36



55

55. Andy Warhol
American, 1928–1987
Baseball, 1962
Oil and silkscreen on canvas
91½ × 82 inches (232.4 × 208.3 cm)
Gift of the Guild of the Friends of Art and other friends of the Museum, F63-16

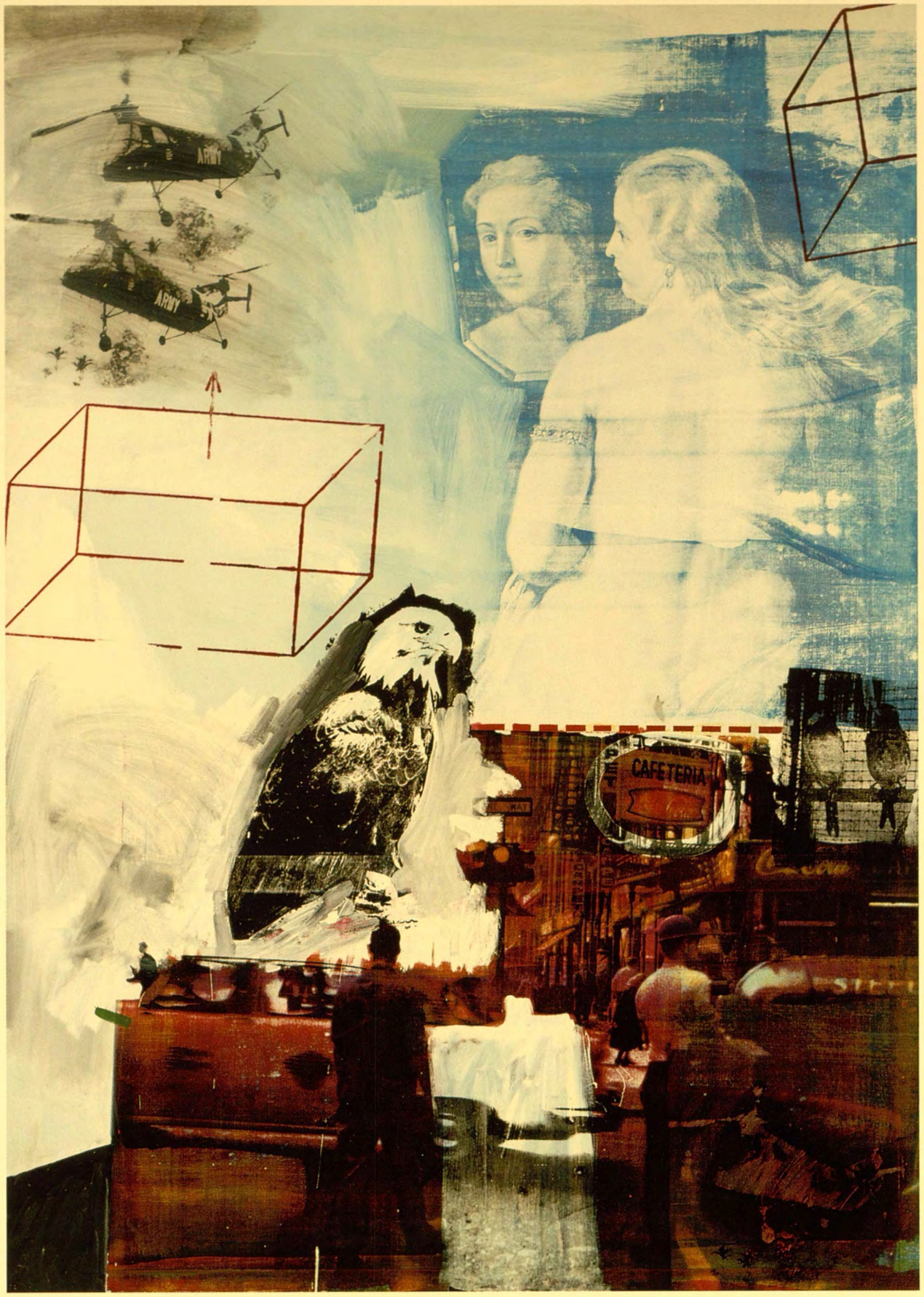
56



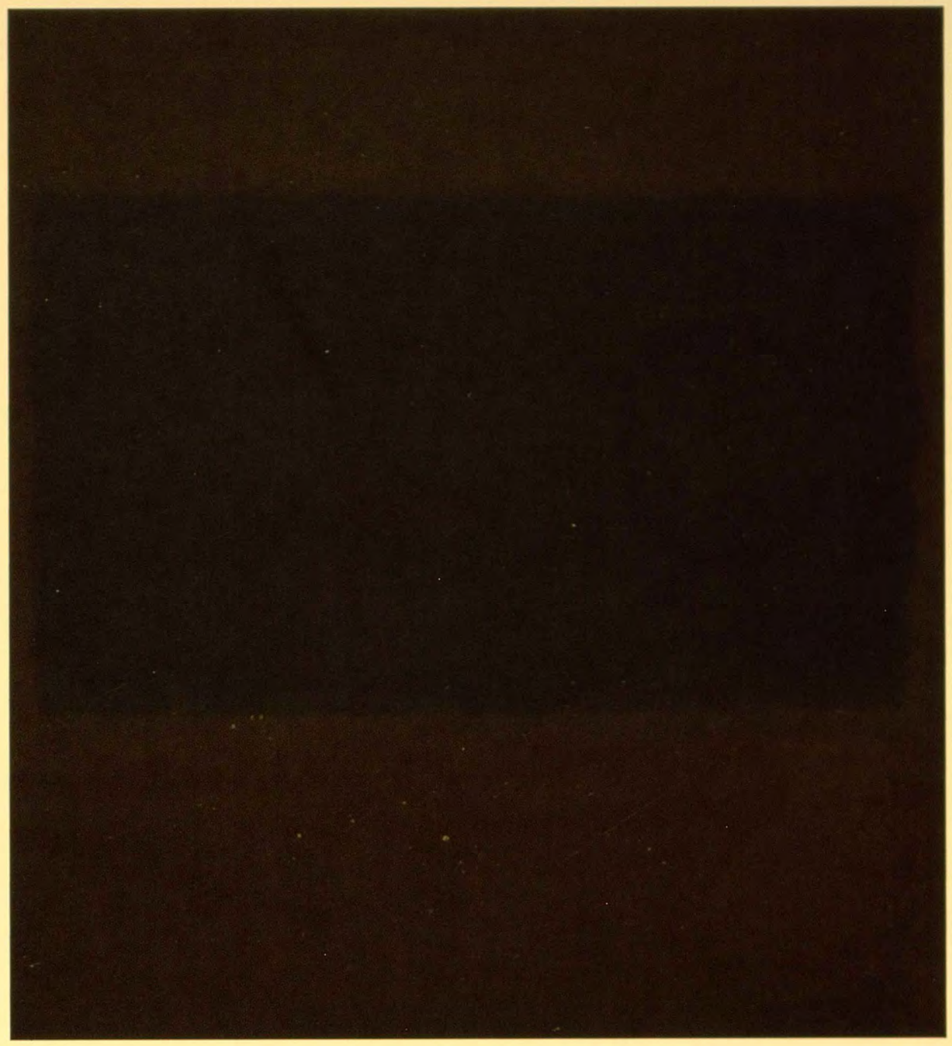
56. Tom Wesselmann
American, 1931–2004
Still Life No. 24, 1962
Acrylic polymer with fabric (mounted on board)
48 × 59⅞ inches (121.9 × 152.1 cm)
Gift of the Guild of the Friends of Art, F66-54

57. Robert Rauschenberg
American, 1925–2008
Tracer, 1963
Oil and silkscreen on canvas
84⅛ × 60 inches (213.7 × 152.4 cm)
Purchase: Nelson Gallery Foundation, F84-70

58. Mark Rothko
American (born Latvia), 1903–1970
Untitled No. 11, 1963, 1963
Oil on canvas
75⅛ × 69⅛ inches (190.9 × 175.6 cm)
Gift of the Friends of Art, F64-15



57

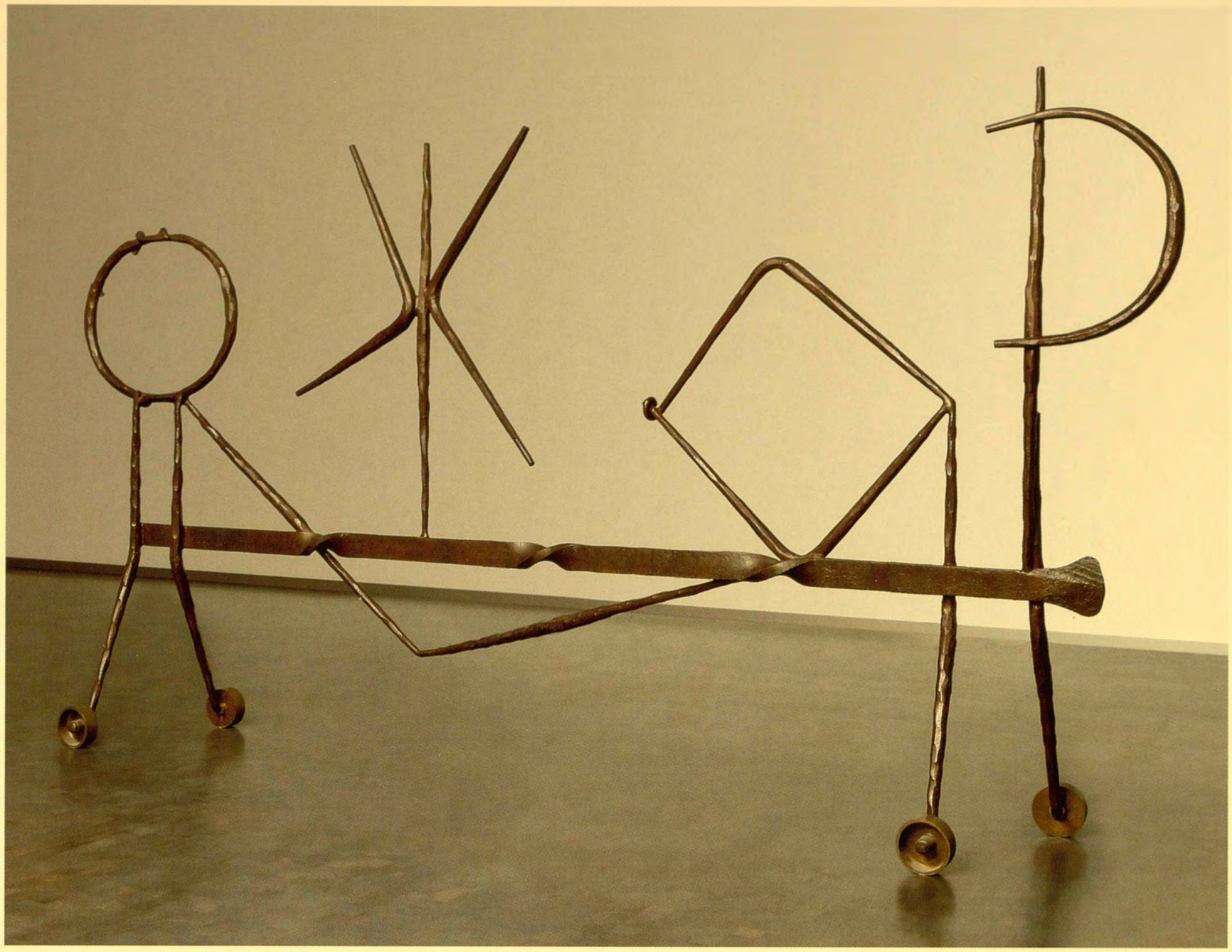


58

59. Marcel Duchamp
American (born France), 1887–1968
Box in a Valise (series E), 1963
[series A, 1941]
Wood, cardboard, paper, and plastic
Box: 16 × 15 × 4 inches (40.6 × 38.1 × 10.2 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2001.27.A–O

59

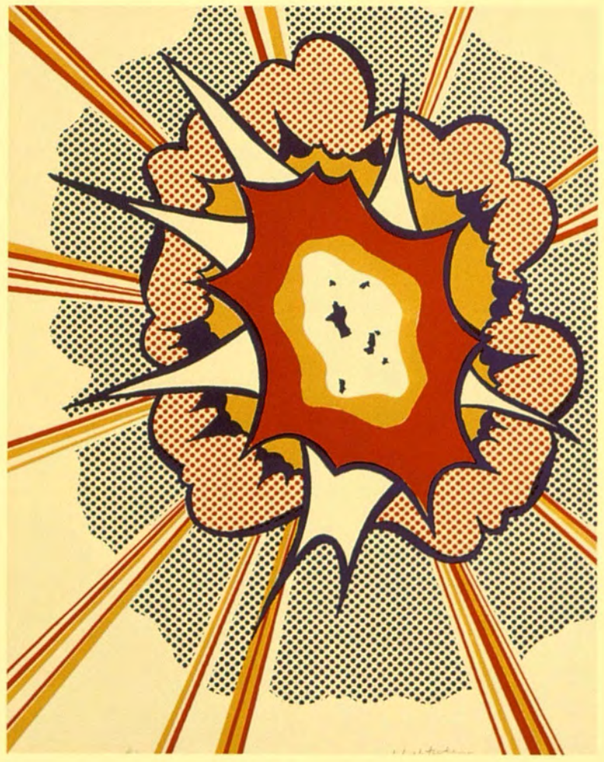




60

60. David Smith
American, 1906–1965
Wagon III, 1964
Steel and bronze
Length: 163 inches (414.0 cm)
Gift of the Hall Family
Foundation, F99-33/83

61. Roy Lichtenstein
American, 1923–1997
Explosion, 1967
Color lithograph
22 × 17 inches (55.9 × 43.2 cm)
Acquired through the Friends of Art
Memorial Fund, F67-29/4



61

62. Jess
American, 1923–2004
Figure 2–A Field of Pumpkins Grown for Seed: Translation #11, 1965
Oil on canvas (mounted on wood)
29½ × 36 inches (74.9 × 91.4 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2006.26

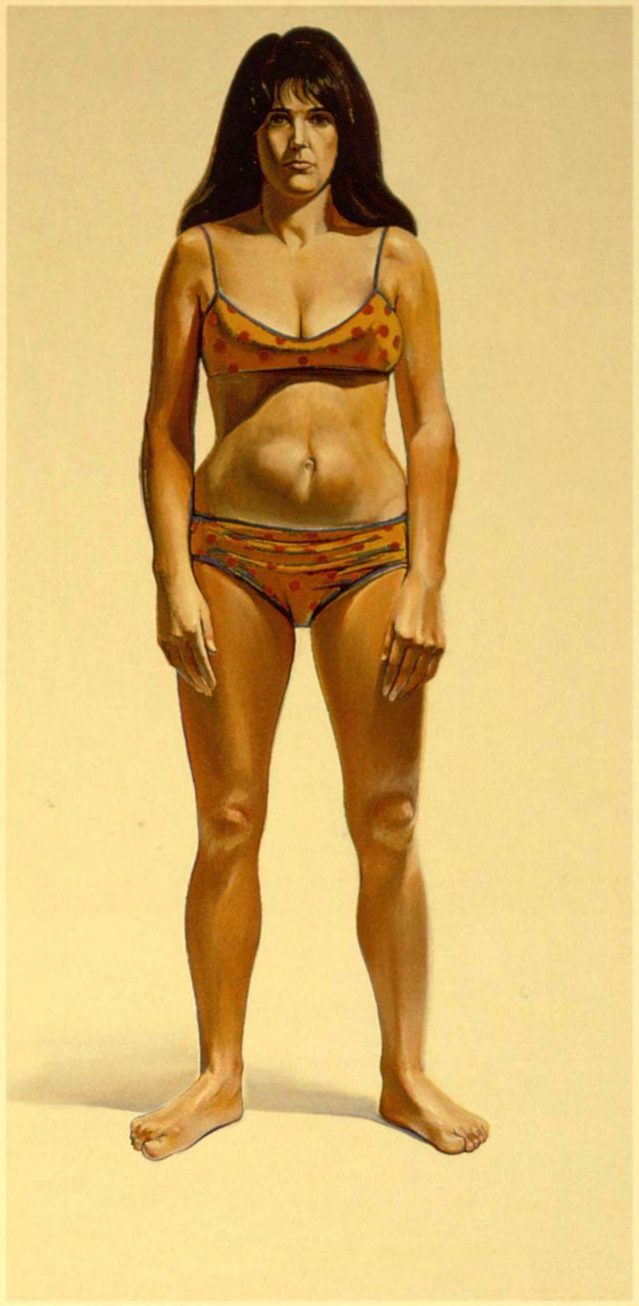
63. Bridget Riley
English, born 1931
Arrest 2, 1965
Acrylic on linen
76¾ × 75 inches (195.0 × 190.5 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2001.1



62



63



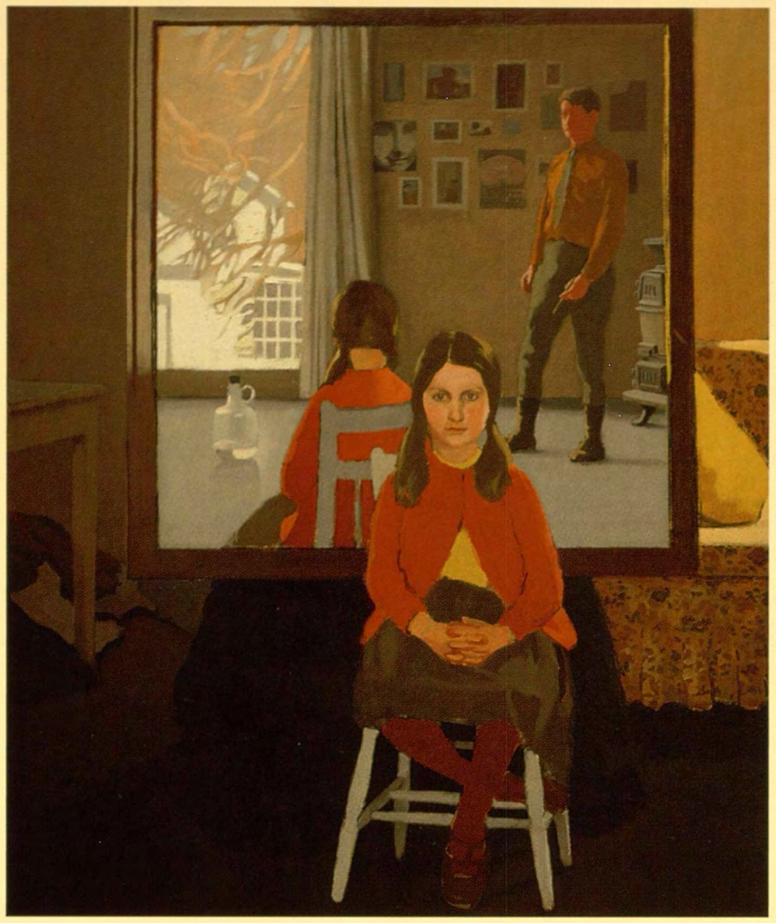
64

65



64. Wayne Thiebaud
American, born 1920
Bikini, dated 1964
Oil on canvas
72 × 35⅞ inches (182.9 × 91.1 cm)
Gift of Mr. and Mrs. Louis
Sosland, F66-35

65. Claes Oldenburg
American (born Sweden), 1929
Soft Switches, 1964
Vinyl and Dacron
47 × 47 inches (119.4 × 119.4 cm)
Gift of the Chapin family in memory
of Susan Chapin Buckwalter, 65-29



66

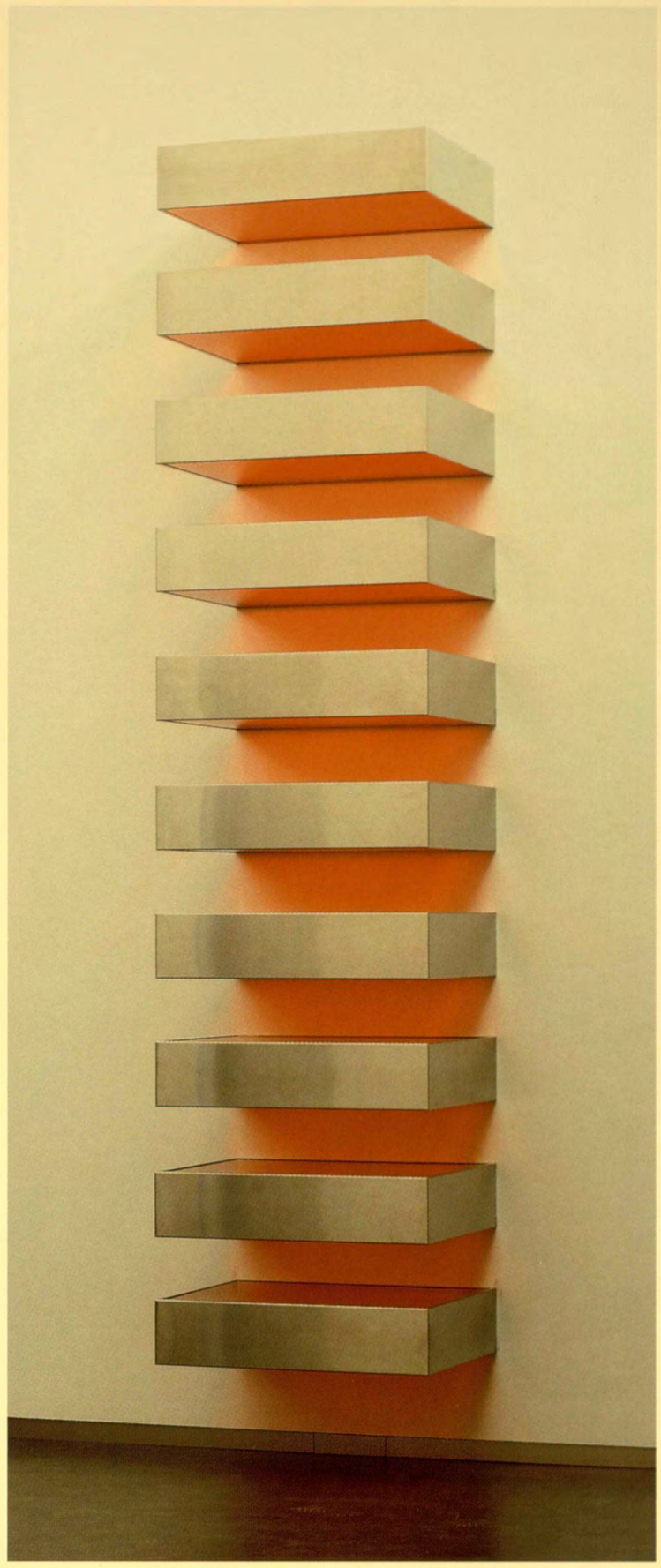
66. Fairfield Porter
American, 1907–1975
The Mirror, dated 1966
Oil on canvas
72 × 60 inches (182.9 × 152.4 cm)
Gift of the Enid and Crosby Kemper Foundation, F86-25

67. Isamu Noguchi
American, 1904–1988
Six-Foot Energy Void, 1971–1985
Swedish granite
Height: 71½ inches (181.6 cm)
Gift of the Hall Family Foundation, F99-33/68

68. Donald Judd
American, 1928–1994
Large Stack, 1968
Stainless steel and Plexiglas
9 × 40 × 31 inches
(22.8 × 101.6 × 78.7 cm), each
Gift of the Friends of Art, F76-41



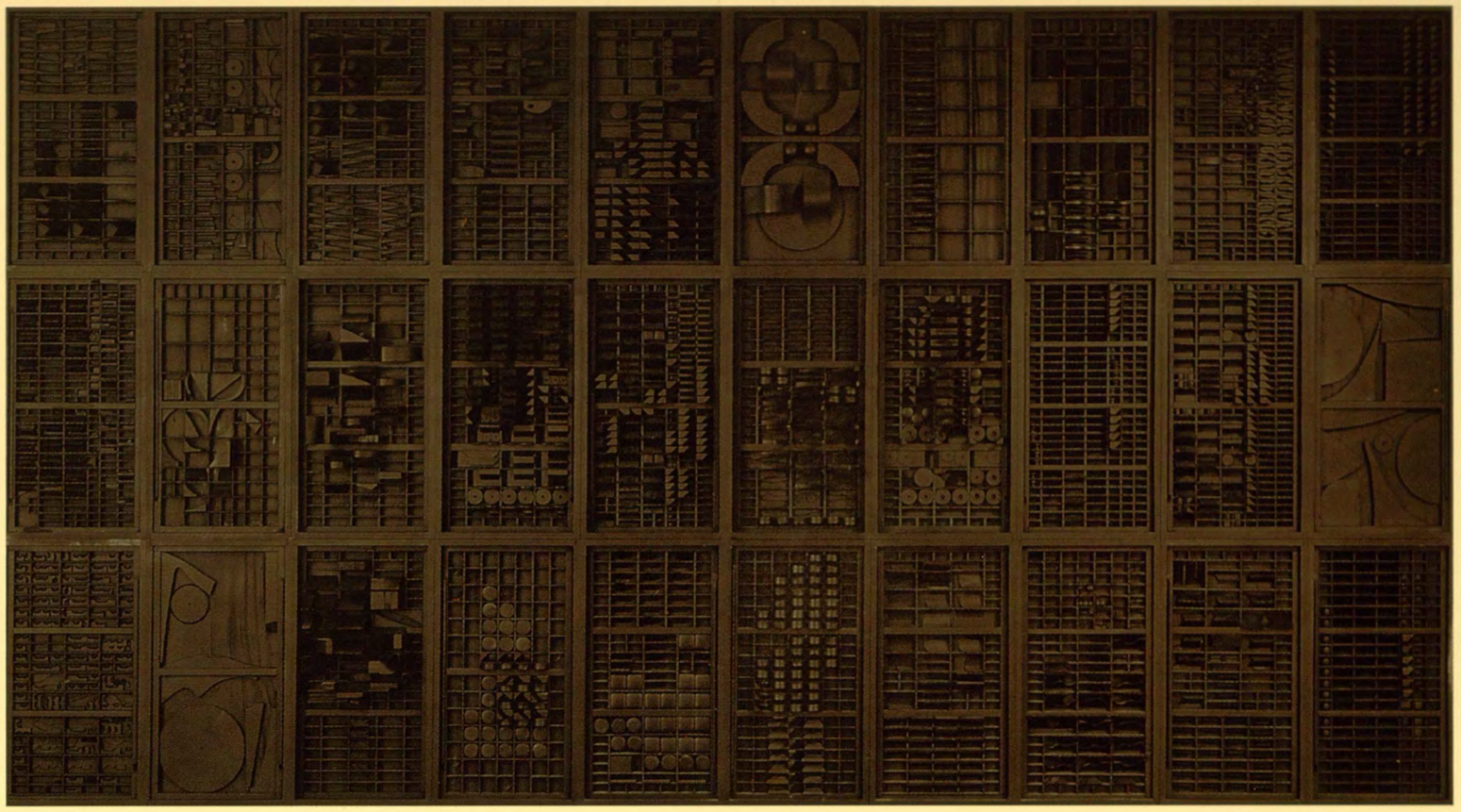
67



68



69



70



71

69. Jasper Johns
American, born 1930
Souvenir, dated 1970
Color lithograph
23⅝ × 17¼ inches (60.0 × 43.8 cm)
Gift of Mr. and Mrs. Tom H. Parrish, F83-18

70. Louise Nevelson
American (born Russia), 1899–1988
End of Day—Nightscape IV, 1973
Wood with paint
95 × 167 inches (241.3 × 424.2 cm)
Gift of the Friends of Art, F74-30

71. Andy Warhol
American, 1928–1987
Mao Tse-tung, 1972
Color serigraph
36 × 36 inches (91.4 × 91.4 cm)
Acquired through the Print Collectors' Fund of the Friends of Art, F73-5/1



72

72. David Hockney
English, born 1937
Invented Man Revealing a Still Life, 1975
Oil on canvas
36¼ × 28¾ inches (92.1 × 73.0 cm)
Gift of Mr. and Mrs. William L. Evans Jr., 78-35



73

73. Warrington Colescott
American, born 1921
Lunch with Lautrec, 1977
Color etching
21⅞ × 29⅞₁₆ inches (55.6 × 74.7 cm)
Anonymous gift, F90-35

74. Richard Estes
American, born 1932
Central Savings, 1975
Oil on canvas
36 × 48 inches (91.4 × 121.9 cm)
Gift of the Friends of Art, F75-13

74





75

75. Duane Hanson
American, 1925–1996
Museum Guard, 1975
Polyester, Fiberglas, oil paint,
and vinyl
Height: 69 inches (175.3 cm)
Gift of the Friends of Art, F76-40



76

77



76. Henry Moore
English, 1898–1986
Reclining Figure: Hand, 1979
Bronze
Length: 88 inches (223.5 cm)
Gift of the Hall Family
Foundation, F99-33/12

77. Deborah Butterfield
American, born 1949
Horse, 1979
Chicken wire, sticks, mud, paper,
dextrine, and dried grass on steel
Length: 96 inches (243.8 cm)
Purchase: Nelson Gallery
Foundation, F87-24

78. Siah Armajani
American (born Iran), 1939
Backdoor–Frontdoor, 1979–1981
Redwood
Height: 92 inches (233.7 cm)
Gift of Jane and Dick
Hollander, F99-26



78



79



81

79. Romare Bearden
American, 1914–1988
In the Garden, 1980
Color lithograph
22 × 16⅛ inches (55.9 × 40.8 cm)
Gift of Dr. Joseph Fischoff, F82-54/1

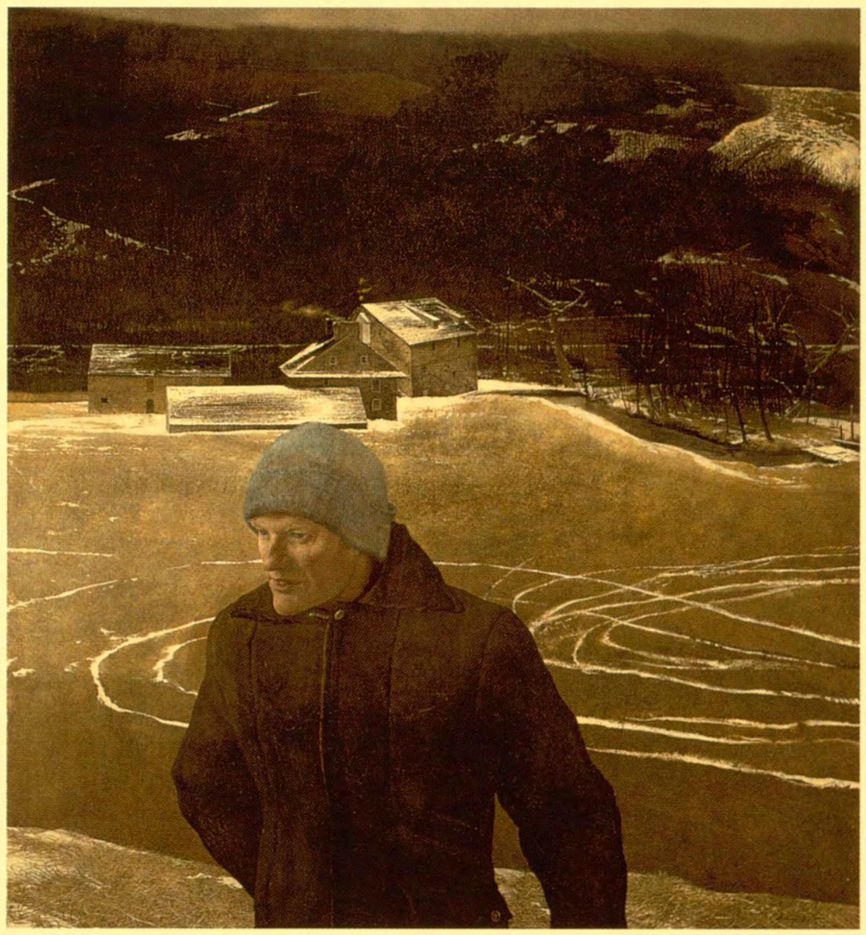


80

80. Wayne Thiebaud
American, born 1920
Apartment Hill, dated 1980
Oil on linen
65 × 48 inches (165.1 × 121.9 cm)
Purchase: acquired through the generosity of the Friends of Art and the Nelson Gallery Foundation, F86-4

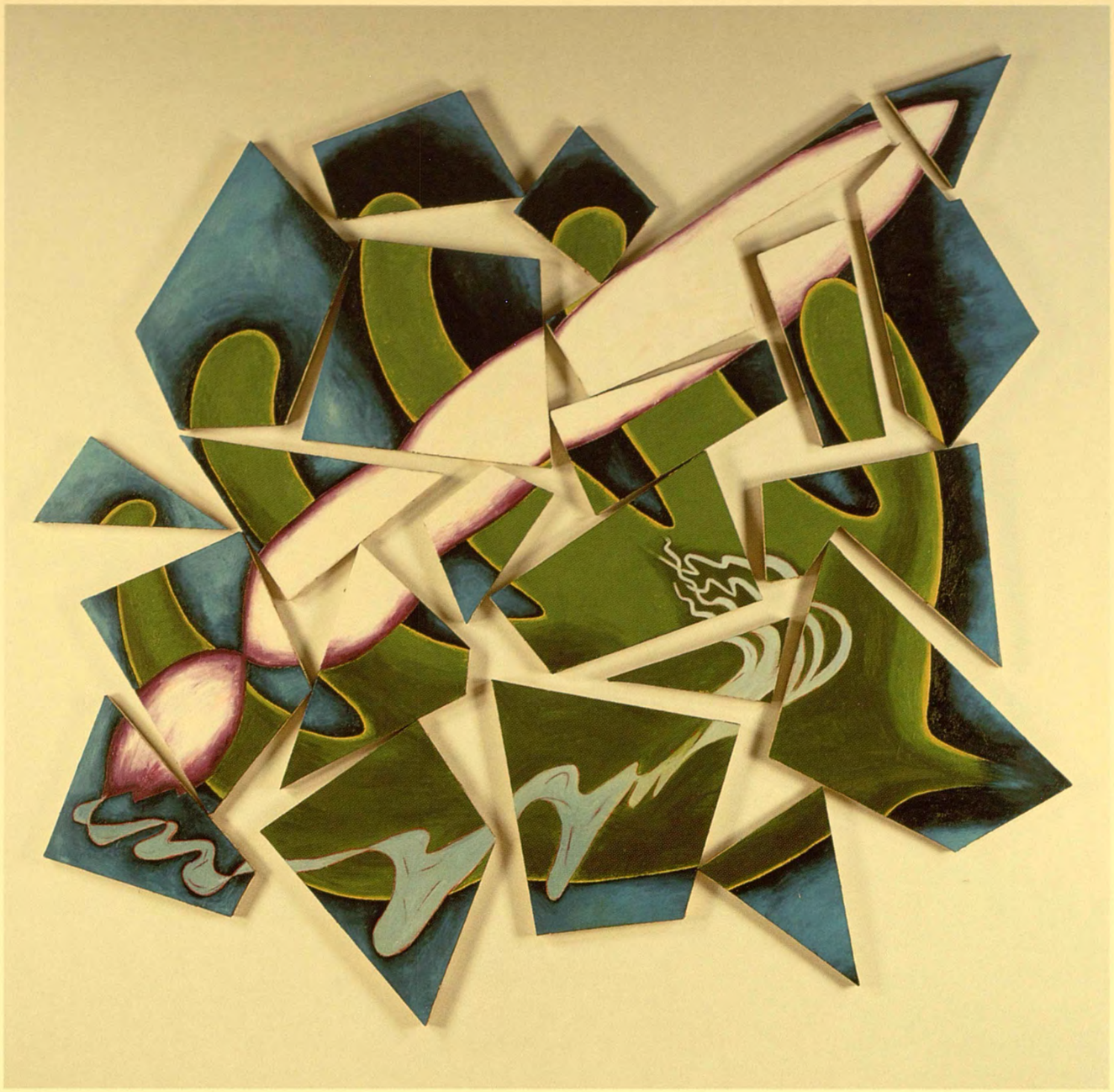
81. Robert Arneson
American, 1930–1992
Pablo Ruiz with Itch, 1980
Earthenware with glaze
Height: 87½ inches (222.3 cm)
Gift of the Friends of Art, F82-38 A,B

82



82. Andrew Wyeth
American, born 1917
Battleground, 1981
Tempera on wood panel
49½ × 45⅝ inches (125.7 × 115.9 cm)
Gift of the Enid and Crosby Kemper Foundation in memory of Jerome H. Scott Jr., F81-19

83. Elizabeth Murray
American, born 1940
Art Part, 1981
Oil on canvas
187 × 124 inches (292.1 × 315.0 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2000.19.A–V



83



84



86

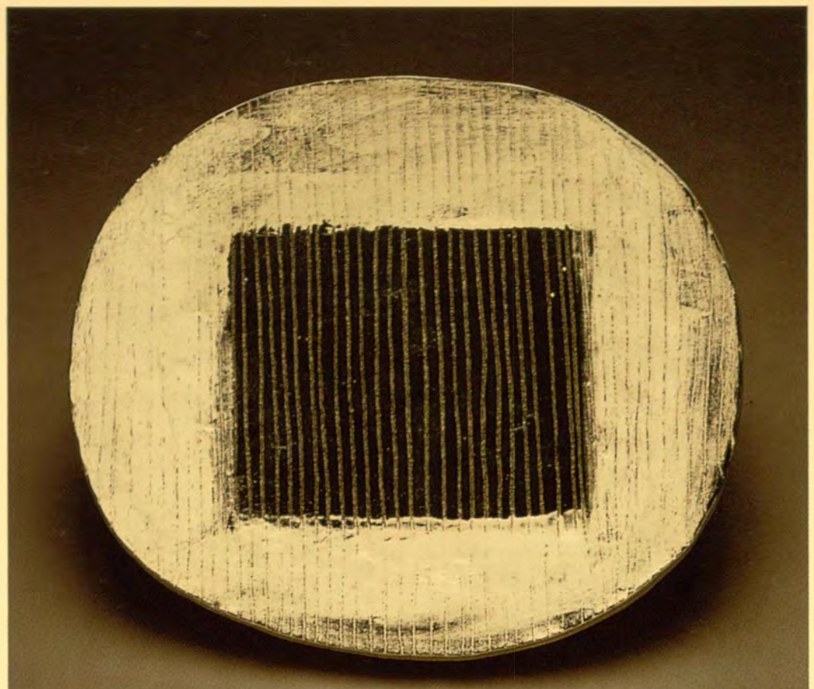
85



84. Peter Voulkos
American, 1924–2002
Charger, 1981
Stoneware
Diameter: 23 inches (58.4 cm)
Promised gift of the Lennie and
Jerry Berkowitz Collection

85. Richard T. Notkin
American, born 1948
Pyramidal Skull Teapot, 1981–1984
Porcelain with glaze
Height: 6 inches (15.2 cm)
Purchase: the Jim Morgan Memorial
Fund, F84-40 A,B

86. Peter Voulkos
American, 1924–2002
Untitled Stack, 1982
Stoneware
Height: 38½ inches (97.8 cm)
Gift of the Friends of Art, F82-30



87

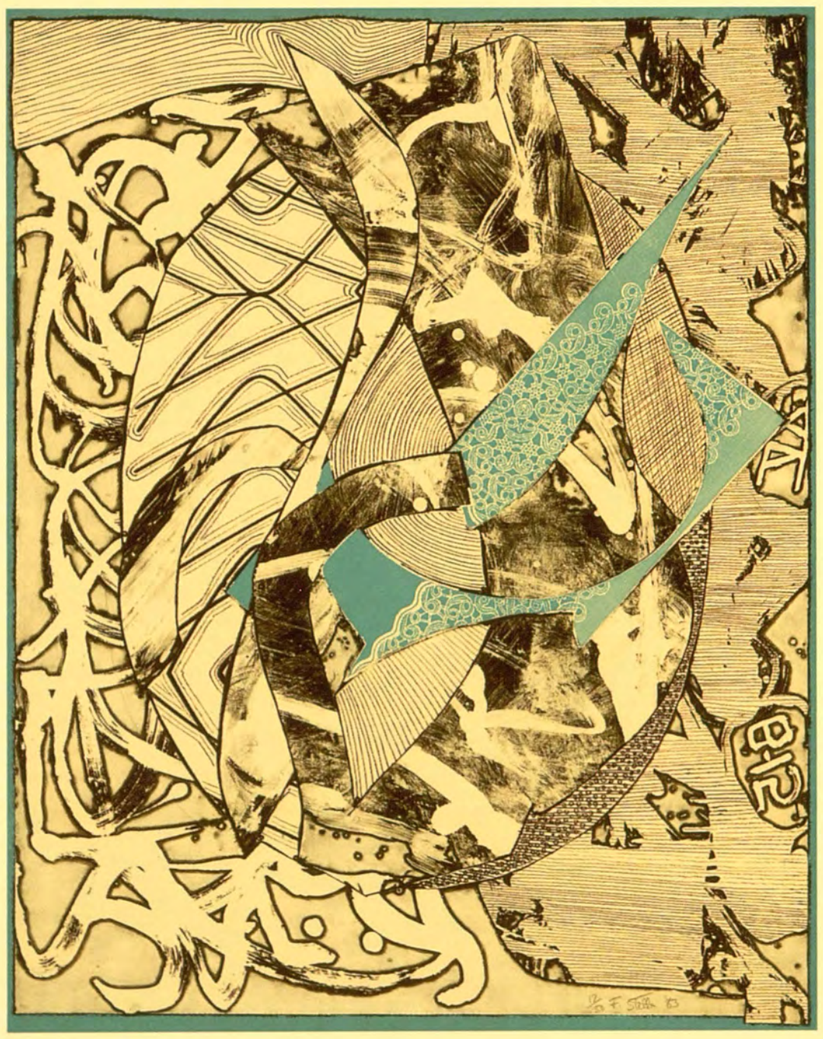


88



90

89

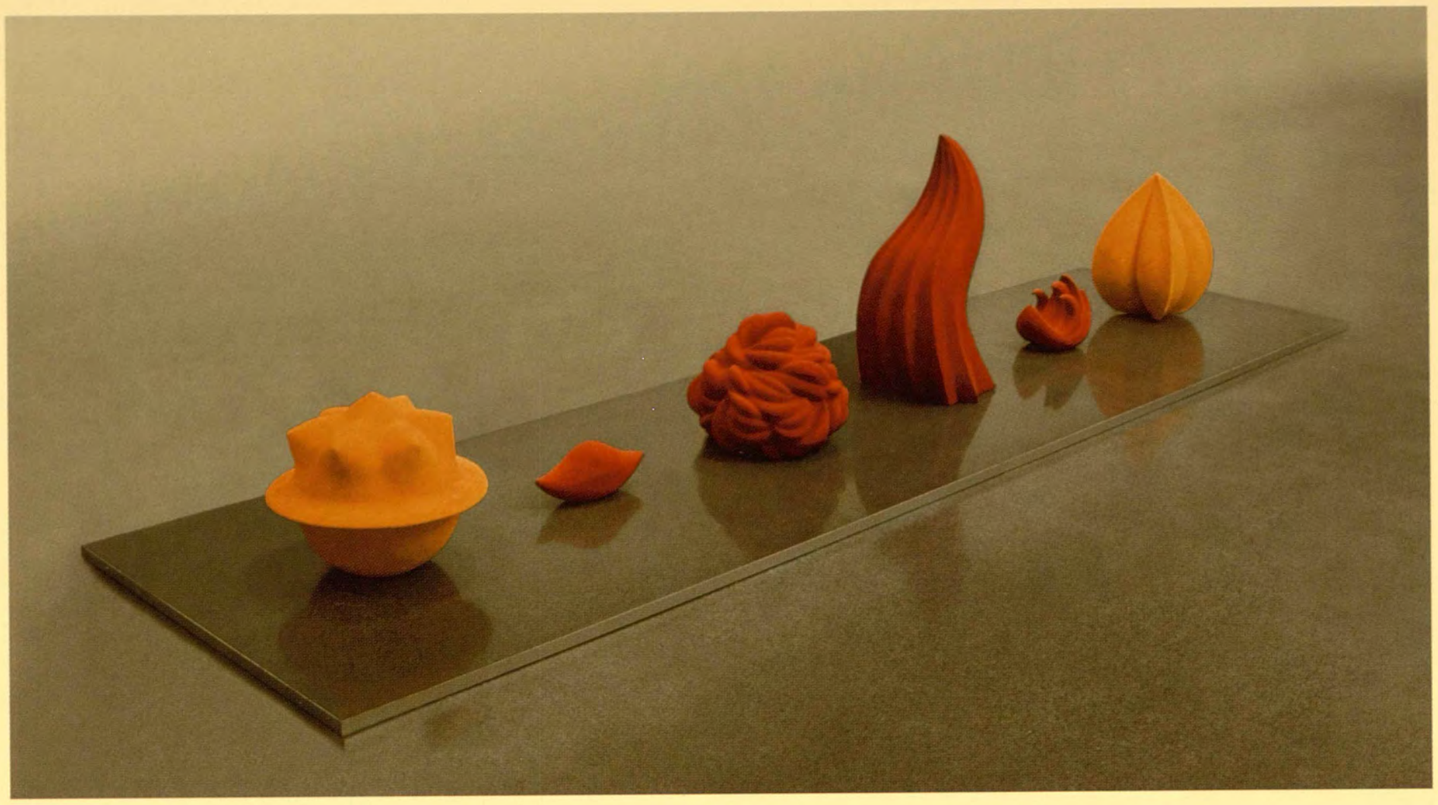


87. Jun Kaneko
Japanese/American, born 1942
Untitled Platter, 1982
Stoneware with glaze
Diameter: 22½ inches (57.2 cm)
Gift of the Morgan Gallery in
memory of Jim Morgan, F82-42

88. Kenneth Ferguson
American, 1928–2004
Slump Jar, 1982
Stoneware with glaze
Height: 21 inches (53.3 cm)
Gift of the Morgan Gallery
and Peter Voulkos in memory
of Jim Morgan, F83-7 A,B

89. Frank Stella
American, born 1936
Swan Engraving Blue, 1983
Etching, relief, and engraving
38¾ × 31½ inches (98.4 × 80.0 cm)
Gift of the Print Society, F89-2

90. John Buck
American, born 1946
The Great Eclipse, 1982
Color woodcut
75½ × 31½ inches (191.8 × 80.0 cm)
Purchase: Gift of the Print Society, 2004.2



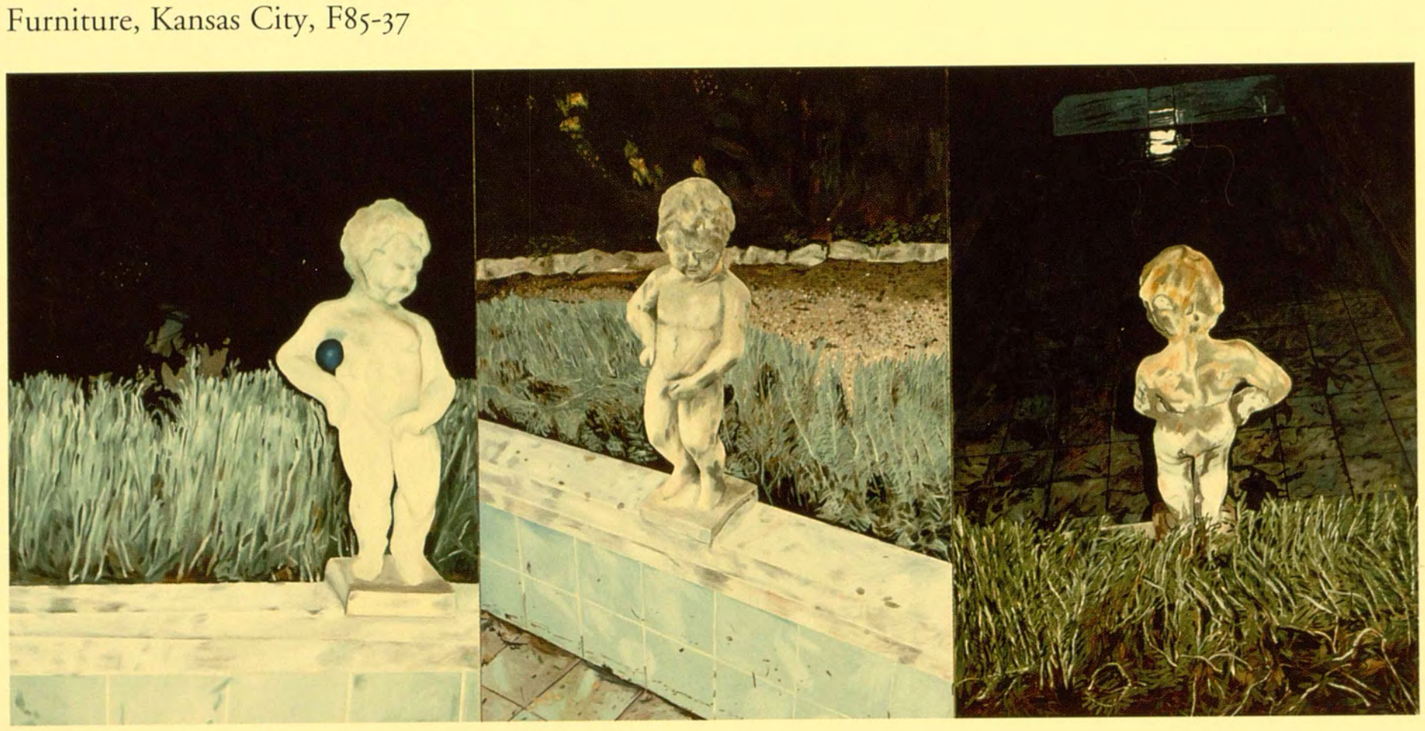
91

91. Anish Kapoor
English (born India), 1954
Six Secret Places, 1983
Wood, polystyrene, Fiberglas, and pigment
Length installed: 167 inches (424.2 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2001.2.A–F

92. Lynda Benglis
American, born 1941
Aldebaran, 1983
Bronze wire mesh with zinc, copper, and aluminum
Height: 64 inches (162.6 cm)
Gift of Norman and Elaine Polsky, Fixtures Furniture, Kansas City, F85-37

93. Jennifer Bartlett
American, born 1941
Boy, 1983
Oil on canvas
84 × 180 inches (213.4 × 457.2 cm)
Gift of the Friends of Art, F83-67 A–C

94. Nancy Graves
American, 1940–1995
Zaga, 1983
Bronze with polychrome-chemical patination
Height: 72 inches (182.9 cm)
Gift of the Friends of Art, F84-27



93



92

94





95



96



97



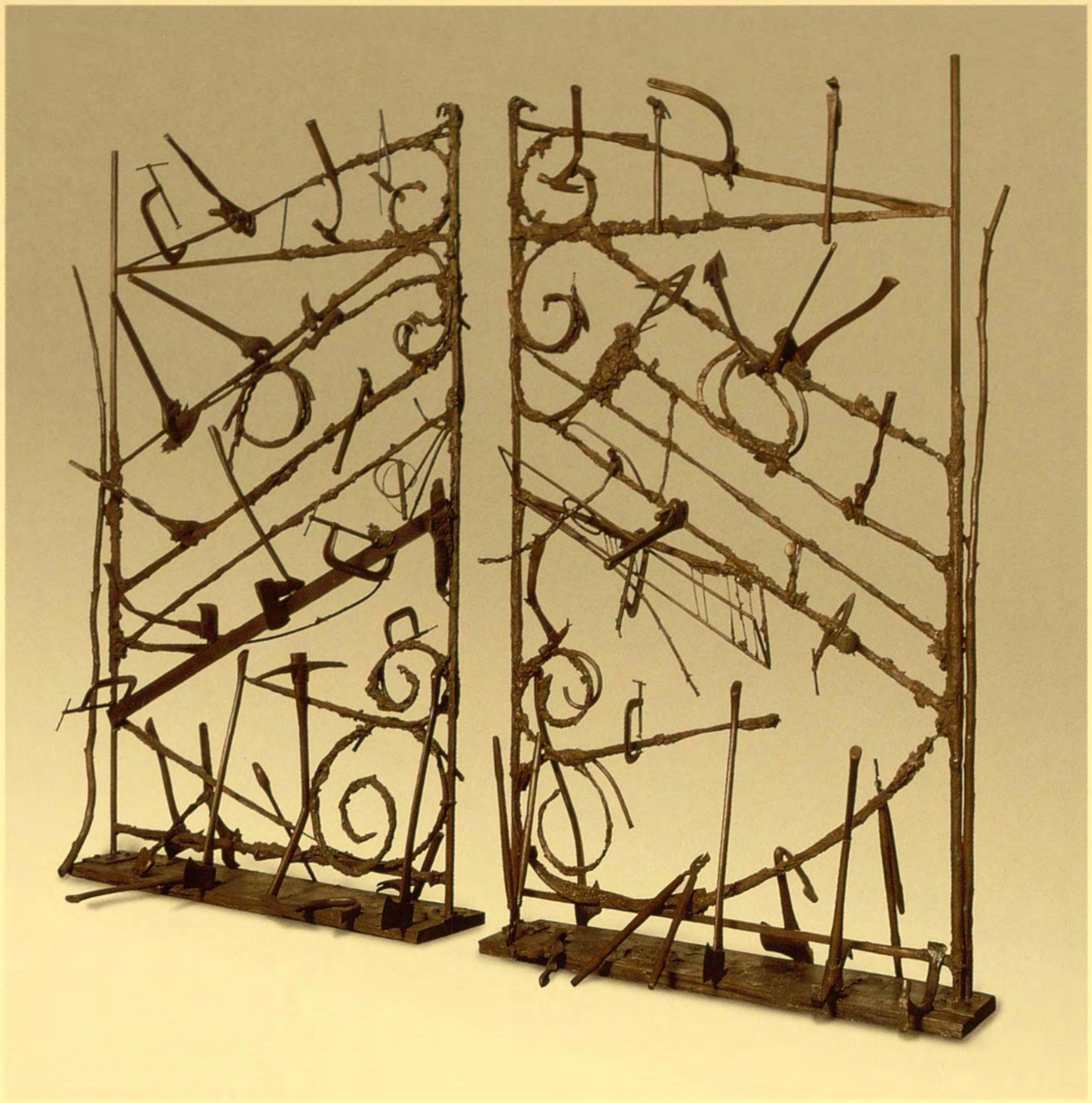
98

95. George Segal
American, 1924–2000
Rush Hour, 1983; cast 1995
Bronze
Height: 73 inches (185.4 cm)
Gift of the Hall Family
Foundation, F99-33/75 A–F

96. Jim Dine
American, born 1935
Two Robes with Watercolor, 1983
Lithograph with watercolor
37¾ × 58¾ inches (95.9 × 149.2 cm)
Gift of the Guild of the Friends
of Art, F84-28

97. Victor Babu
American, born 1936
Canister, 1983
Porcelain with glaze
Diameter: 15 inches (38.1 cm)
Gift of Lennie and Jerry
Berkowitz, 2002.19.2.A,B

98. Richard E. DeVore
American, 1933–2006
Pot R No. 401, 1983
Porcelain with glaze
Height: 15¾ inches (40.0 cm)
Gift of the Friends of Art, F83-62



99



100

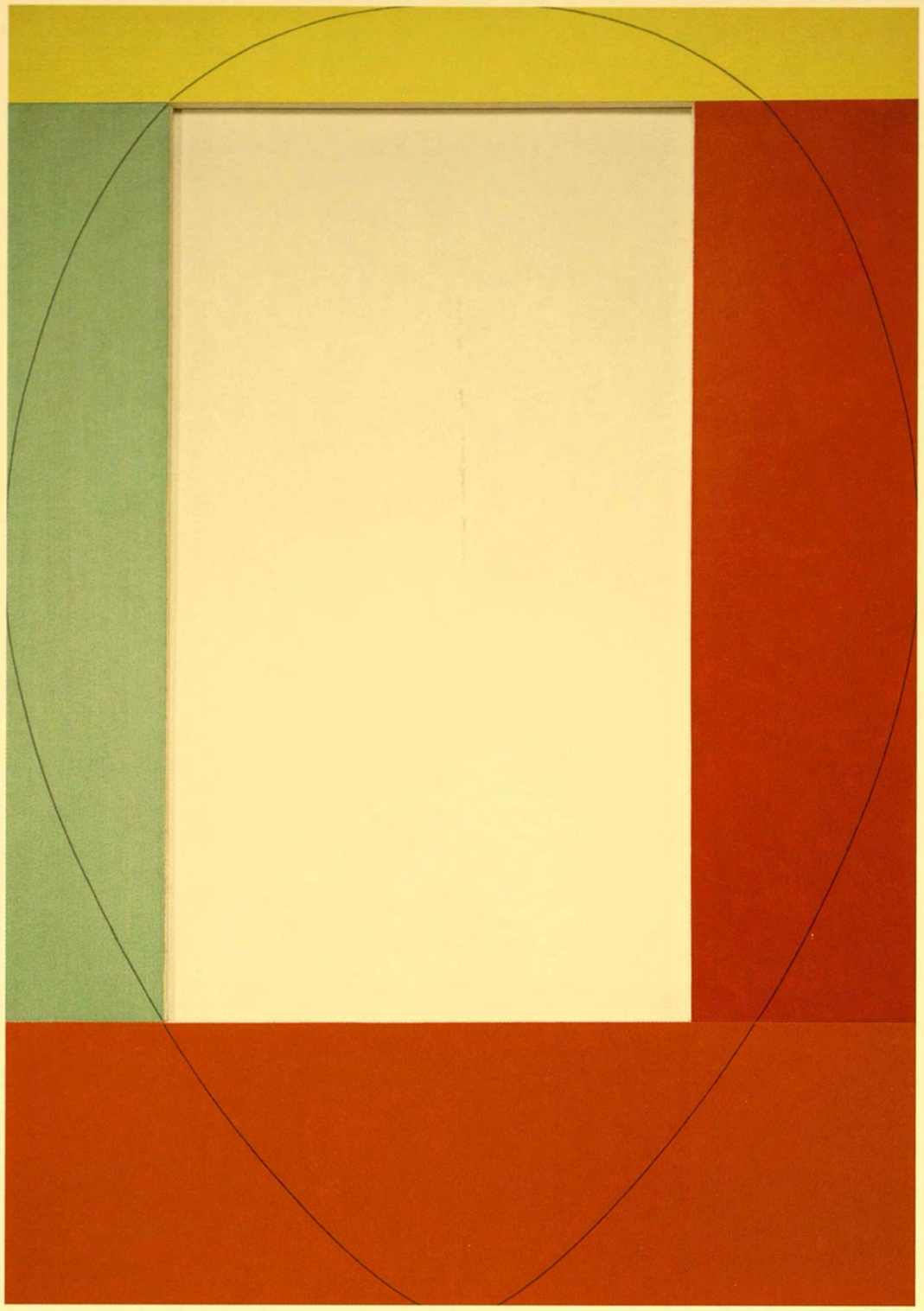
99. Jim Dine
American, born 1935
The Crommelynck Gate with Tools, 1984
Bronze
Length: 132 inches (335.3 cm)
Gift of the Friends of Art, F84-76



101

100. Philip Pearlstein
American, born 1924
Two Models from the Other Side of the Easel, dated 1984
Oil on canvas
72 × 96½ inches (182.9 × 245.1 cm)
Purchase: Nelson Gallery Foundation, F87-25

101. Neil Welliver
American, 1929–2005
Late Squall, 1984
Oil on canvas
96 × 120 inches (243.8 × 304.8 cm)
Gift of the Enid and Crosby Kemper Foundation, F84-69



102



103

102. Robert Mangold
American, born 1937
Four Color Frame Painting #4, 1984
Acrylic and pencil on canvas
120 × 84 inches (304.8 × 213.4 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2001.14.A–D

103. Alison Saar
American, born 1956
Subway Preacher, 1984
Tin, wood, canvas, and mixed media
Height: 89 inches (226.1 cm)
Purchase: acquired through the generosity of Michael Weaver, M.D., Paul and Bunni Copaken, Larry and Stephanie Jacobson, and the Nelson Gallery Foundation, F93-23 A–L

104



104. Isamu Noguchi
American, 1904–1988
Ends, 1985
Swedish granite
Height: 72 inches (182.9 cm)
Gift of the Hall Family
Foundation, F99-33/69

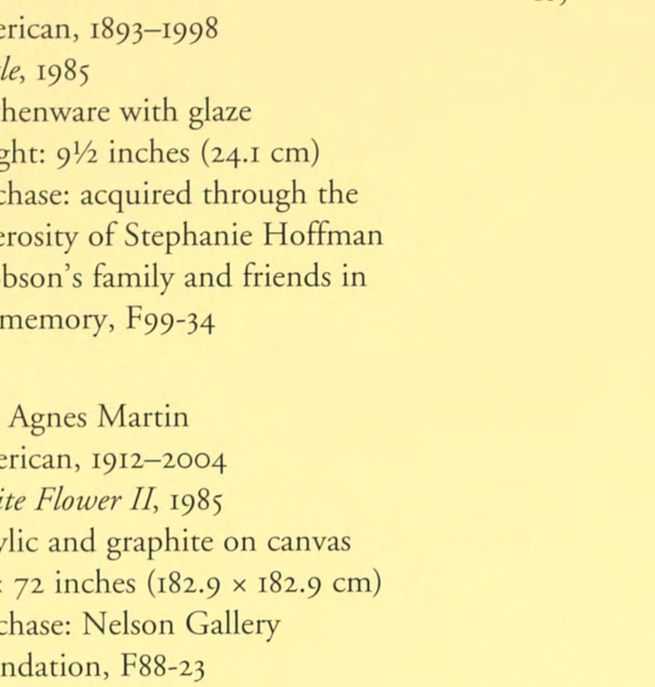
105. Charles Arnoldi
American, born 1946
Cannibal, 1986
Acrylic on plywood
120 × 300 inches (304.8 × 762.0 cm)
Purchase: acquired with the assistance
of an anonymous donor, F86-62 A–E



105

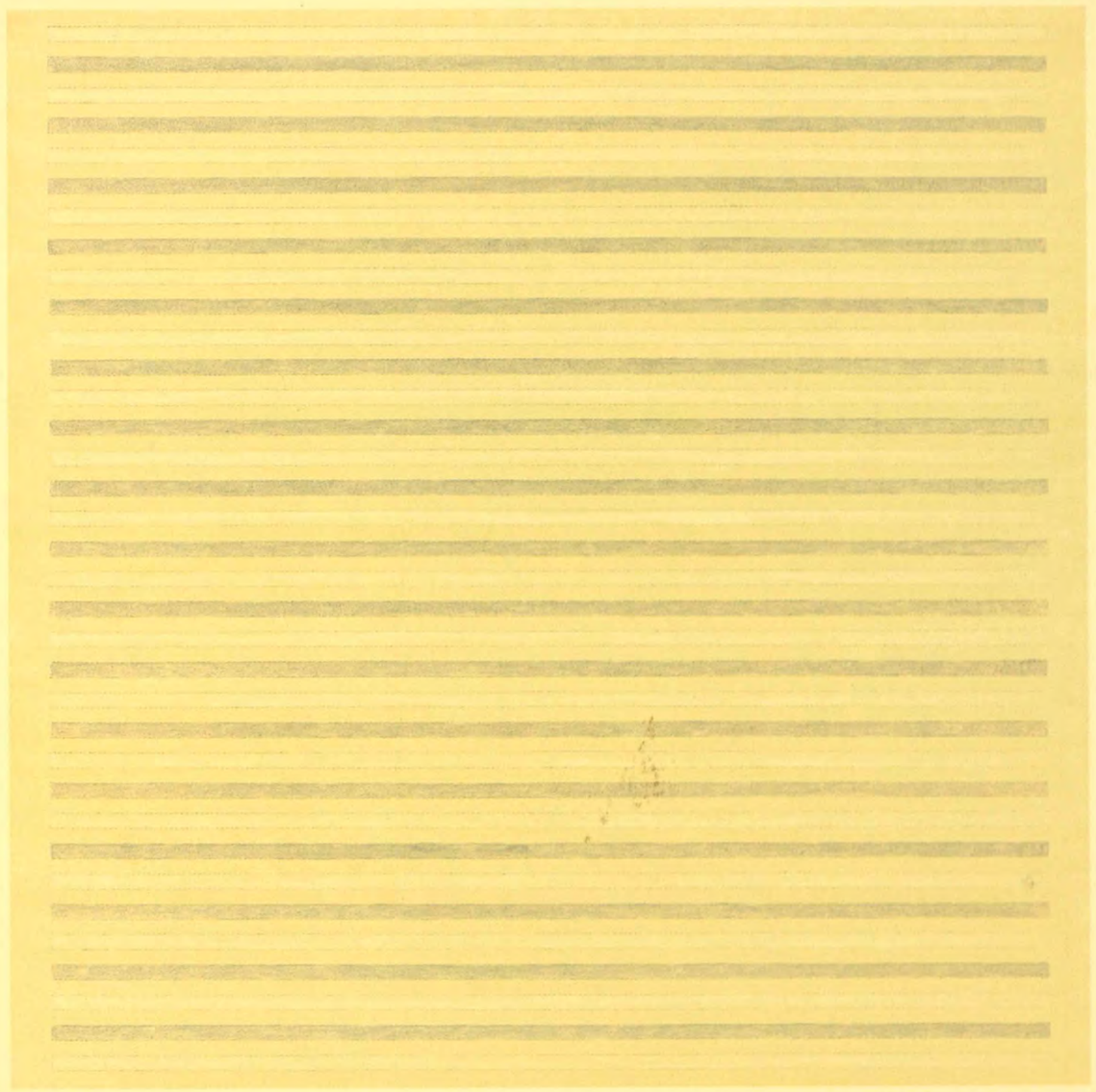
106. Beatrice Wood
American, 1893–1998
Bottle, 1985
Earthenware with glaze
Height: 9½ inches (24.1 cm)
Purchase: acquired through the
generosity of Stephanie Hoffman
Jacobson's family and friends in
her memory, F99-34

107. Agnes Martin
American, 1912–2004
White Flower II, 1985
Acrylic and graphite on canvas
72 × 72 inches (182.9 × 182.9 cm)
Purchase: Nelson Gallery
Foundation, F88-23



106

107





108



109

108. Tom Wesselmann
American, 1931–2004
Bedroom Face, 1987
Serigraph
58⅞ × 64¼ inches (148.8 × 163.2 cm)
Gift of Jake and Sarah Mascotte, 2001.15.3

109. Roger Shimomura
American, born 1939
Kabuki Party, dated 1988
Color screenprint
12 × 24 inches (30.5 × 61.0 cm)
Gift of the Print Society, F88-13

110. Rudy Autio
American, 1926–2007
Armington Stampede, 1987
Stoneware with glaze
Height: 30 inches (76.2 cm)
Purchase: Nelson Gallery Foundation, F87-23

111. Akio Takamori
American (born Japan), 1950
Creation, 1990
Porcelain with glaze
Length: 29 inches (73.7 cm)
Gift of the Lennie and Jerry Berkowitz Collection, 2007.24

112. Yvonne Jacquette
American, born 1934
Mississippi Night Lights, Minneapolis, 1985–1986
Color lithograph with screenprint
58 × 36 inches (147.3 × 91.4 cm)
Acquired through the generosity of Helen Mag Wolcott by exchange, Felice Stampfle, and the Nelson Gallery Foundation, F89-1

113. Ursula von Rydingsvard
American (born Germany, Polish descent), 1942
Three Bowls, 1990
Cedar and graphite
Height: 112 inches (284.5 cm), each
Purchase: Nelson Trust, 99-9 A–C*

114. Kenneth Ferguson
American, 1928–2004
Leaping Hare, 1987
Stoneware with slip
Diameter: 22¾ inches (57.8 cm)
Purchase: Nelson Gallery Foundation, F87-19

110



111





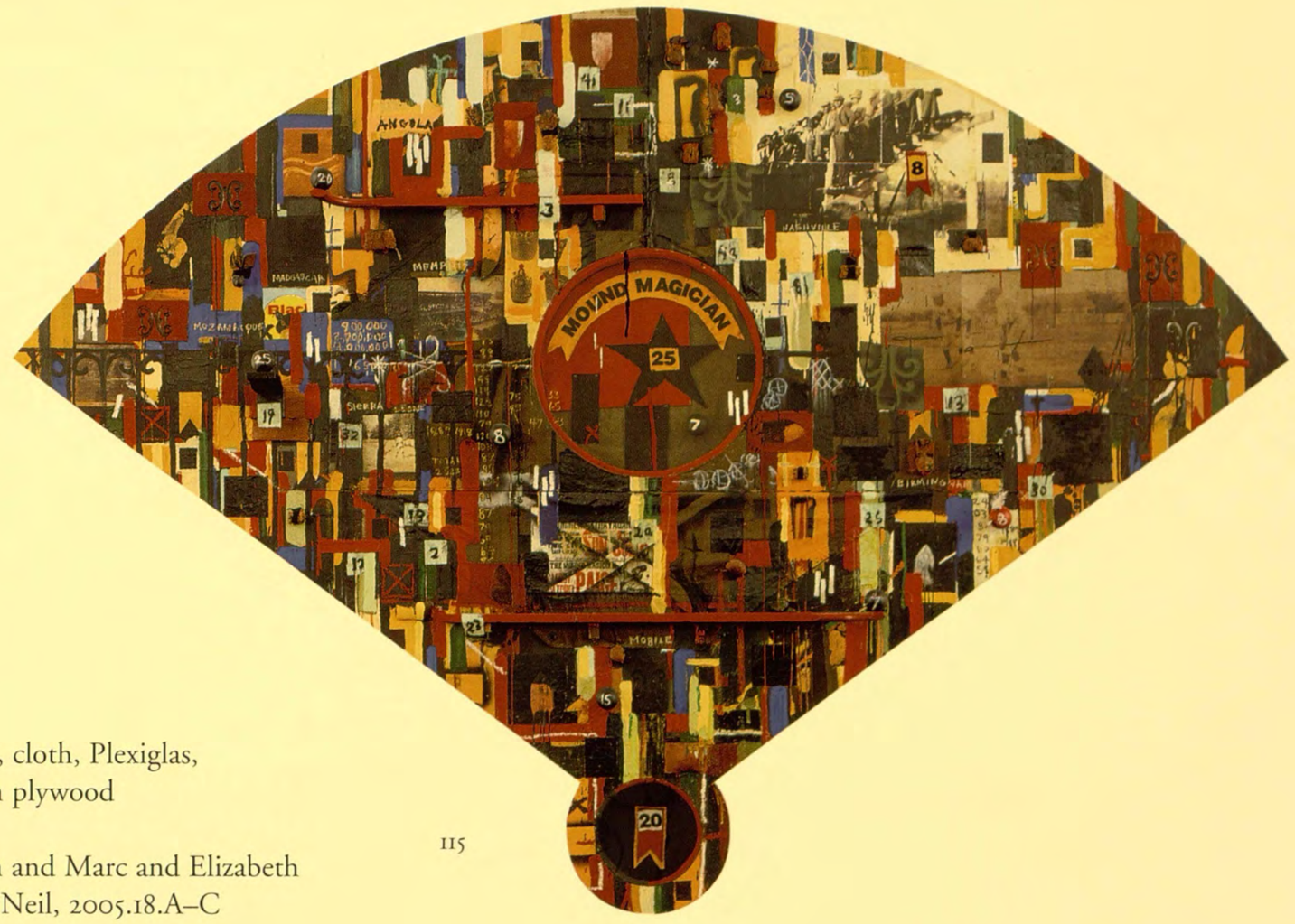
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113

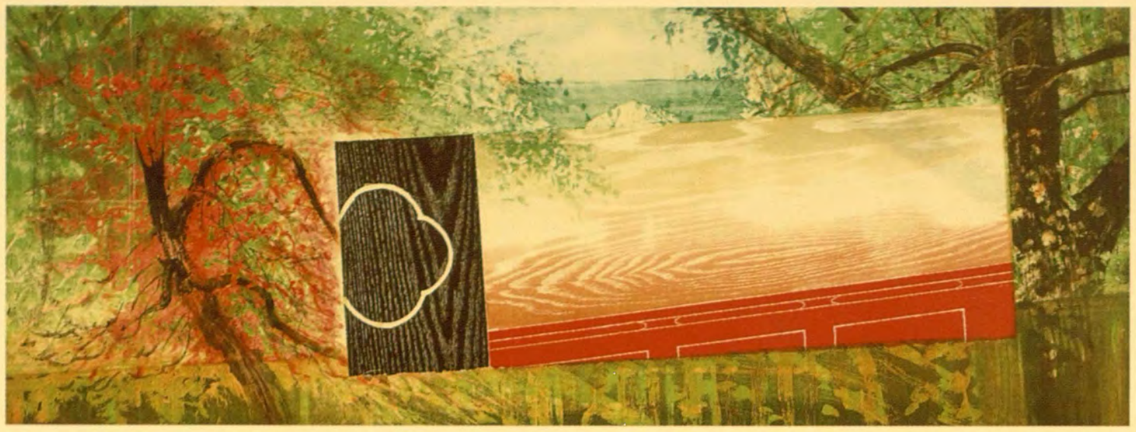


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115

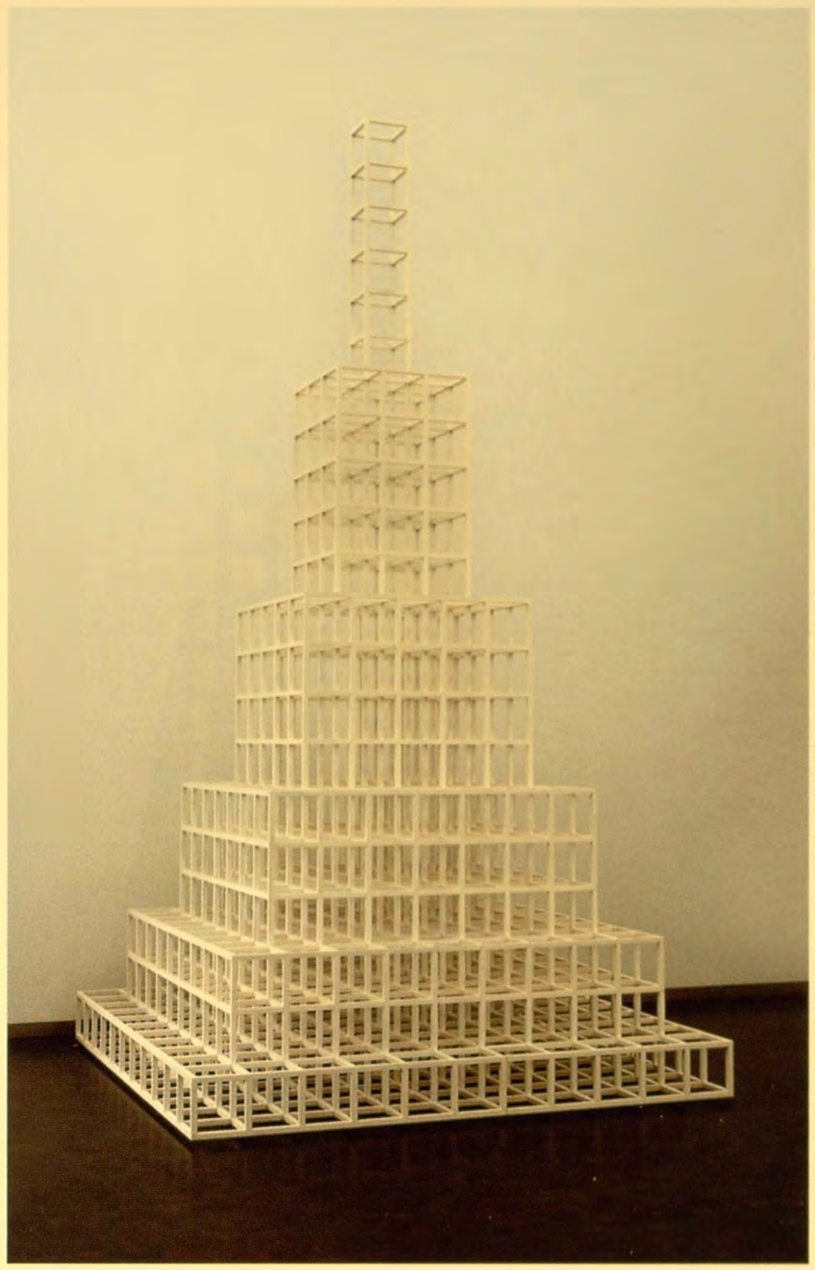
115. Radcliffe Bailey
American, born 1968
Mound Magician, 1997
Paint, canvas, paper, wood, cardboard, cloth, Plexiglas, baseballs, feathers, and other media on plywood
Width: 168 inches (426.7 cm)
Purchase: gift of the Unus Foundation and Marc and Elizabeth Wilson in honor of John J. "Buck" O'Neil, 2005.18.A–C



116



117



118

119



116. Michael Mazur
American, born 1935
Two Ideas about a Garden, 1990
Color etching, aquatint, and woodcut with chine collé
26¾ × 61¾ inches (67.9 × 156.8 cm)
Gift of Jane Ratcliffe, F91-2

117. Keith Jacobshagen
American, born 1941
Crow Call (Near the River), dated 1990–1991
Oil on canvas
46⅜16 × 80⅛ inches (117.3 × 203.5 cm)
Purchase: acquired through the generosity of the National Endowment for the Arts and the Nelson Gallery Foundation, F91-12

118. Sol LeWitt
American, 1928–2007
1 3 5 7 9 11, conceived 1994;
fabricated 1996
Acrylic enamel on aluminum
Height: 198⅛ inches (503.2 cm)
Gift of the Hall Family
Foundation, F99-33/8

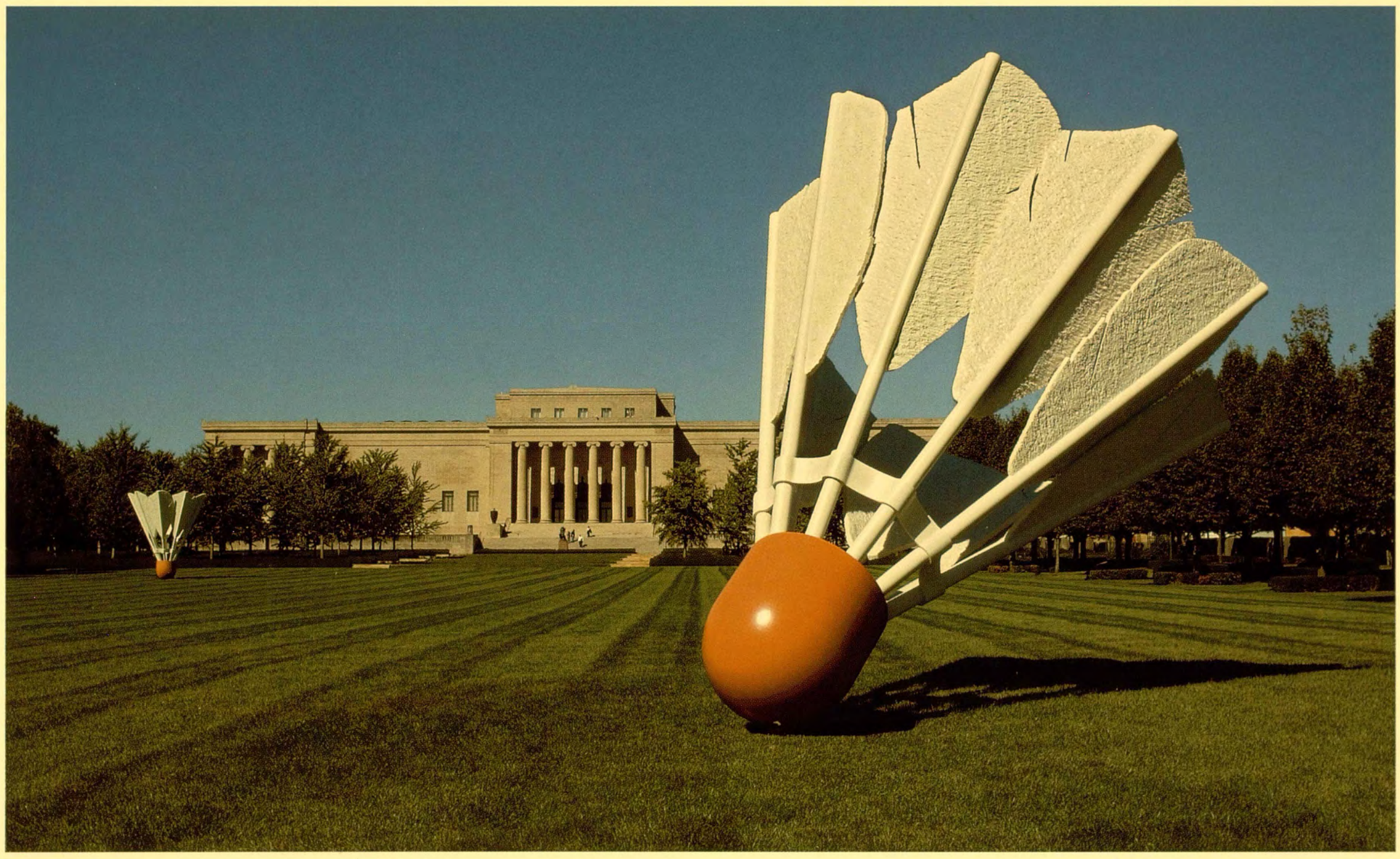
119. Magdalena Abakanowicz
Polish, born 1930
Standing Figures (Thirty Figures), 1994–1998
Bronze
Height: 74 inches (188.0 cm), each
Gift of the Hall Family
Foundation, F99-33/1 A–DD

120. Judith Shea
American, born 1948
Storage, 1999
Bronze
Height: 88 inches (223.5 cm)
Gift of the Hall Family
Foundation, F99-33/77 A–E



120

121



121. Claes Oldenburg
American (born Sweden), 1929
Coosje van Bruggen
American (born The Netherlands), 1942
Shuttlecocks (two of four), 1994
Aluminum, Fiberglas-reinforced plastic, and paint
Height: 230⅜ inches (585.6 cm), each
Purchase: acquired through the generosity of the Sosland Family, F94-1/3,4

122. Mark di Suvero
American, born 1933
Rumi, 1991
Steel with paint
Height: 288 inches (731.5 cm)
Gift of the Hall Family Foundation, F99-33/5

122





123



124



125

123. Martin Puryear
American, born 1941
Plenty's Boast, 1994–1995
Red cedar and pine
Length: 118 inches (299.7 cm)
Purchase: the Renee C. Crowell Trust, F95-16 A–C

124. Tony Cragg
English, born 1949
Turbo, 2001
Bronze
Height: 66⅞ inches (169.9 cm)
Purchase: acquired through the generosity of the Hall Family Foundation, 2001.26.2

125. Walter De Maria
American, born 1935
One Sun/34 Moons, 2002
Gilt bronze, stainless steel, water, neon, and glass
Moon or skylight diameter: 36 inches (91.4 cm), each
Sun: 17 × 486⅝ × 405¼ inches (43.2 × 1235.2 × 1029.3 cm)
Pool: 134 feet 11/16 inches × 161 feet 1¼ inches × 9 inches (4087.0 × 4910.5 × 22.9 cm)
Purchase: acquired through the generosity of the Hall Family Foundation, 2002.6

126. Tony Cragg
English, born 1949
Ferryman, 1997
Bronze
Length: 98 7/16 inches (250.0 cm)
Purchase: acquired through the generosity of the Hall Family Foundation, 2001.26.1

126





127

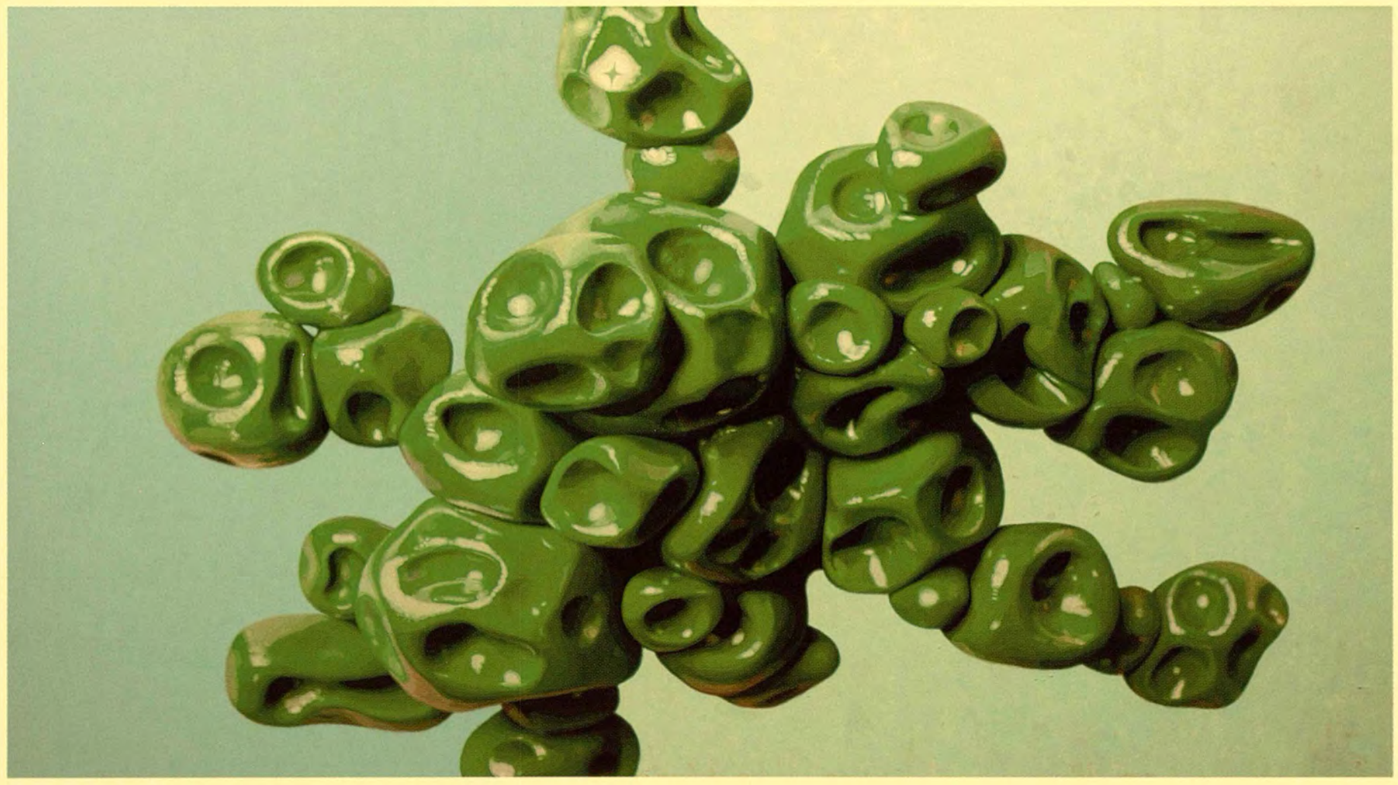
127. Warren MacKenzie
American, born 1922
Bottle, 2002
Stoneware with glaze
Height: 16¾ inches (42.5 cm)
Purchase: the Stephanie Hoffman Jacobson Fund, 2003.12



128

128. Kerry James Marshall
American, born 1955
Memento #5, 2003
Acrylic and glitter on paper
(adhered to unstretched canvas banner)
108 × 156 inches (274.3 × 396.2 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2003.24

129



129. Alexander Ross
American, born 1960
Untitled, 2004
Oil on canvas
68 × 120½ inches (172.7 × 306.1 cm)
Purchase: acquired through the generosity of the William T. Kemper Foundation—Commerce Bank, Trustee, 2004.39

130. Ron Adams
American, born 1934
Blackburn, 2002
Color lithograph
24 13/16 × 34 7/8 inches (63.0 × 88.6 cm)
Purchase: gift of the Print Society, 2003.2



130



131

131. Edward Eberle
American, born 1944
Half Moons, 2002
Porcelain with slip
Height: 22¾ inches (57.8 cm)
Gift of Kenneth R. Ferguson and
Gertrude Ferguson in memory of
Dale L. Eldred, 2003.20



132

132. Ron Arad
Israeli (working in England), born 1951
London Papardelle, 2004
Bronze
41½ × 23⅜ inches (105.4 × 59.4 cm)
Rolled length: 31¼ inches (79.4 cm)
Unrolled length: 111⅛ inches (282.1 cm)
Purchase: Nelson Trust
(by exchange), 2005.15



VIII

Africa

The Trustees made their first purchases of African art in 1958, two seventeenth-century cast brass objects from the Benin Kingdom in Nigeria. One of these objects, originally displayed on a palace wall, depicts a war chief flanked by musicians and warriors and wearing a regal, coral-bead choker and a warrior's leopard-tooth necklace (see detail opposite).

The collection today consists of some three hundred sculptures, masks, vessels, textiles, and headdresses. Although relatively small, it contains fine objects, most coming from the western and central African countries of Mali, Côte d'Ivoire, Ghana, Nigeria, Cameroon, Gabon, and the Democratic Republic of the Congo. A number of objects from eastern and southern Africa are also included.

Prominent among the works in the latter group is the male ancestral-spirit mask made of wood, human hair, beeswax, and stain by a Yao artist from Mozambique or Tanzania. Also representing this group is an elegantly worked beaded cape created by a Zulu artist and composed of thirteen cloth panels edged with narrow bands of glass beads imported from Europe.

From the collection's inception in 1958 until 1983, growth was slow and took place primarily through gifts. One gift, an exceptional nineteenth-century female mask made by a Baule artist from Côte d'Ivoire, would have been worn by a male masquerading as an honored senior woman for entertainment or at the funeral of a dignitary. Another, a striking male ancestor figure from the same period made by a master Hemba carver from the Democratic Republic of the Congo, is a stylized representation of a lineage leader. An elegantly carved royal stool with embossed silver, a sacred symbol of political office from the Asante Kingdom of Ghana, was purchased by the Museum in 1965.

Since 1983, acquisitions have been more aggressively pursued, and the collection has been enhanced by forty important works. Among these are the sixteenth-century *Commemorative Head of an Oba*, depicting a divine king during the height of Nigeria's Benin Kingdom, and an early-twentieth-century male shrine figure produced by a Urhobo artist from Nigeria. Also noteworthy are a beaded throne from Cameroon, completely covered with European glass beads and cowrie shells from the Indian Ocean, and a female spirit mask from the Democratic Republic of the Congo. An important group of Kuba textiles includes a woman's ceremonial skirt from the Democratic Republic of the Congo. The skirt, probably woven by a man and embroidered by a woman, was made for wear by a woman on special occasions.

Acquired since 1994 are both the oldest and the most contemporary objects in the collection. An equestrian figure (twelfth to sixteenth century), an exquisitely modeled, low-fired clay sculpture made by an artist from the Djenne culture of Mali, depicts a robust man with an elegant beard on a horse with a decorated bridle. It is in excellent condition and provides a glimpse of the history of a great civilization. Complementing this object, a radiant, low-fired clay vessel made by Magdalene Odundo in 1994 reflects the artist's Kenyan ceramic heritage and offers an outstanding expression of African art's continuing vitality.

1. *Head of a Ram Pendant*, 15th–17th century
Owo Kingdom, Nigeria
Brass
Height: 7 inches (17.8 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 2005.3

2. *Equestrian Figure*, 12th–16th century
Djenne culture, Mali, Inland Niger Delta region
Earthenware and pigment
Height: 21 inches (53.3 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund and the generosity of Shirley and Barnett Helzberg, 2000.31



1



2



3



4

5



3. *Commemorative Head of an Oba*, 16th century
Benin Kingdom, Nigeria
Brass
Height: 9⅛ inches (23.2 cm)
Purchase: Nelson Trust, 87-7*

4. *Palace Plaque of a War Chief, Warriors, and Attendants*, 17th century
Benin Kingdom, Nigeria
Brass
14¾ × 15½ inches (37.5 × 39.4 cm)
Purchase: Nelson Trust, 58-3

5. *Royal Stool*, c. 1860
Asante, Ghana
Wood and silver
Height: 14 15⁄16 inches (37.9 cm)
Purchase: Nelson Trust, 65-5



6

6. *Reliquary Figure*, 19th century
Kota, Gabon
Wood, copper, copper alloy, and iron
Height: 24⅞ inches (63.2 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 99-20

7. *Beaded Throne*, 19th century
Bamileke Chiefdom of Bansoa, Cameroon
Wood, glass beads, shells, and fiber
Height: 71 inches (180.3 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 92-13

8. *Shrine Figure Headdress*, 19th century
Baga, Guinea
Wood and brass-coated ferrous tacks
Height: 20⅞ inches (53.0 cm)
Purchase: the George H. and Elizabeth O. Davis Fund, 2003.17

9. *Male Ancestor Figure*, 19th century
Hemba, Democratic Republic of the Congo
Wood and stain
Height: 31¾ inches (80.7 cm)
Gift of Estelle and Morton Sosland in honor of the Fiftieth Anniversary of The Nelson-Atkins Museum of Art, 81-53



7



8



9

10. *Shrine Door*, 19th century
Yoruba, Nigeria
Wood and metal
52 × 19⅜ × 1⅝ inches (132.1 × 49.2 × 4.1 cm)
Purchase: Nelson Trust through the Esther Clark Garnett Fund and the George H. and Elizabeth O. Davis Fund, 98-11

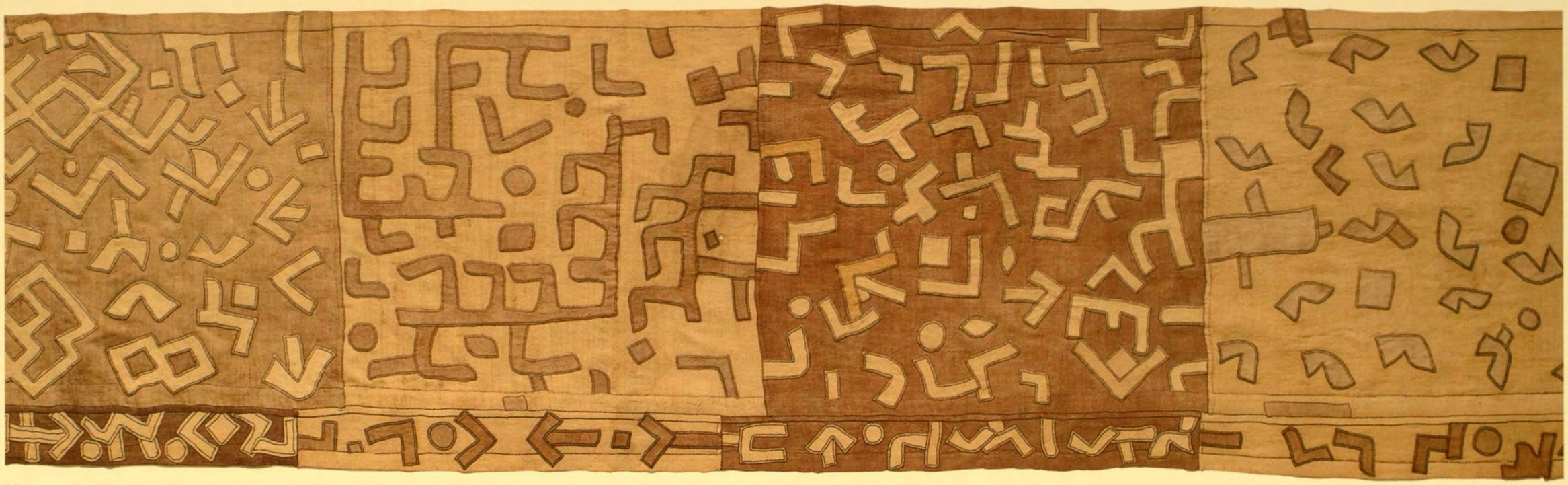
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11

11. *Maternity Association Figure*, 19th century
Lulua, Democratic Republic of the Congo
Wood and pigment
Height: 18¾ inches (47.6 cm)
Purchase: Nelson Gallery Foundation, F84-50



12

12. *Woman's Ceremonial Skirt*,
late 19th–early 20th century
Kuba-Shoowa, Democratic Republic of the Congo
Raffia and dye
Length: 232 inches (589.3 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 2003.27.2

13. *Male Ancestral-Spirit Mask*, 19th century
Yao, Mozambique and Tanzania
Wood, human hair, beeswax, and stain
Height: 13 inches (33.0 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 87-35

14. *Female Mask*, 19th century
Baule, Côte d'Ivoire
Wood and pigment
Height: 15¾ inches (40.0 cm)
Gift of Estelle and Morton Sosland, 79-56

15. *Beaded Cape*, late 19th century–before 1945
Zulu, South Africa
Cotton and beads
41½ × 35¼ inches (105.4 × 89.5 cm)
Purchase: the Esther Clark Garnett Fund, F97-22/2



13



14



15



16

16. *Female Mask*, late 19th century
Songye, Democratic Republic of the Congo
Wood, pigment, fiber, hide, and shell
Height: 54½ inches (138.4 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 92-18

17. *Male Shrine Figure*, early 20th century
Urhobo, Nigeria
Wood and pigment
Height: 49 inches (124.5 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 86-7

18. *Twin Figures*, early 20th century
Yoruba, Nigeria
Wood, beads, shell, metal, fiber, and camwood powder
Height: 11 inches (27.9 cm), each
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 92-16/1, 2



17



18



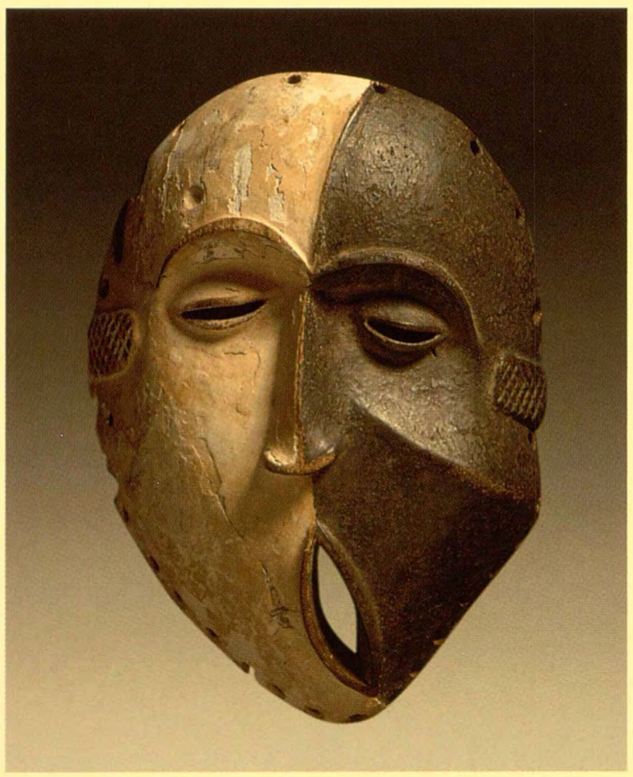
19. *Diviner's Figure*,
early 20th century
Senufo, Côte d'Ivoire
Wood and cloth
Height: 3 15⁄16 inches (10.0 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 95-19 A,B

19



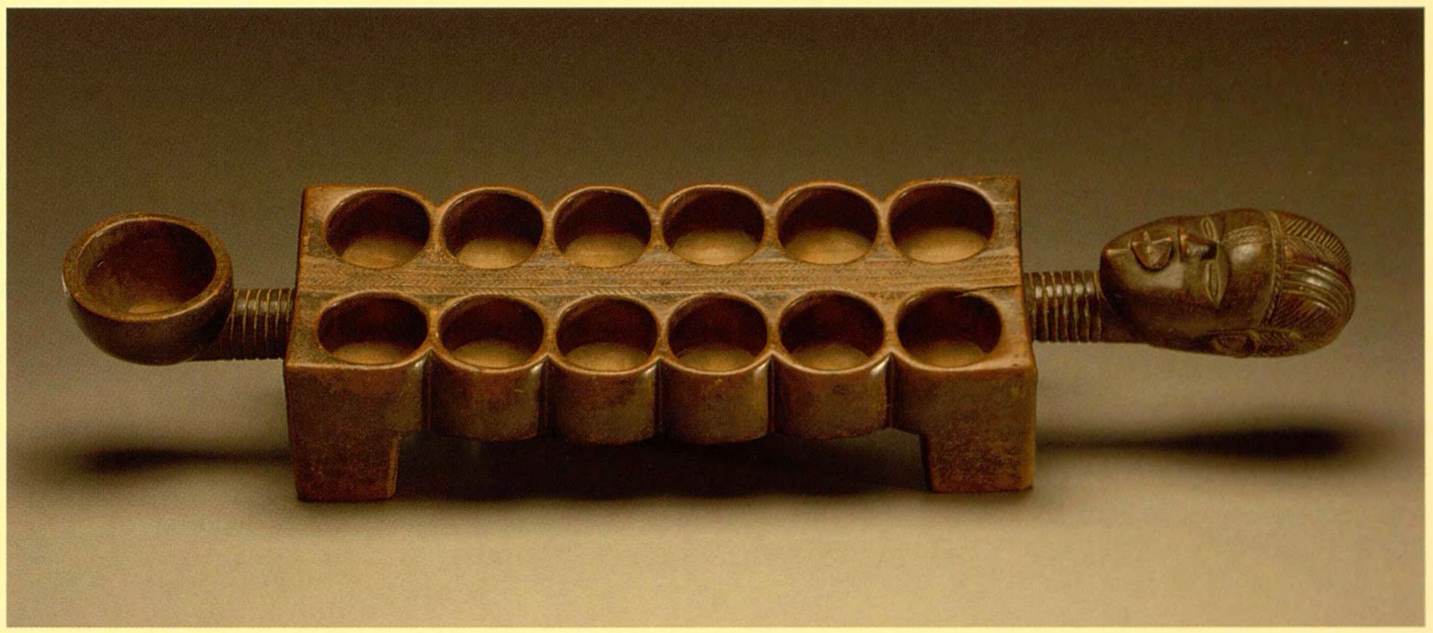
20. Etim Abassi Ekpenyong,
active early 20th century
Efut, Nigerian
Water Deity Headdress,
early 20th century
Wood, goatskin, and pigment
Height: 31 inches (78.7 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 94-30

20



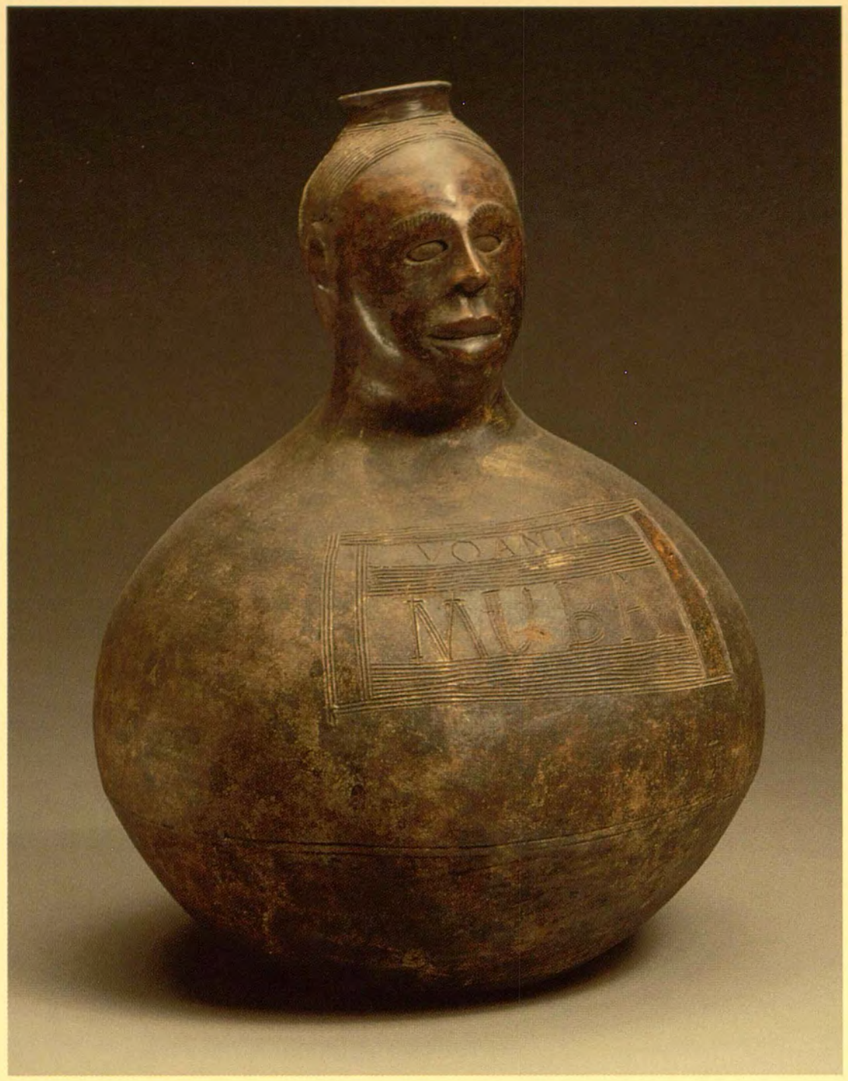
21. *Mask of the Bewitched*,
early 20th century
Central Pende, Democratic Republic of the Congo, Bandundu region
Wood, chalk, kaolin, and carbon
Height: 9½ inches (24.1 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 2006.25

21



22. *Game Board*, 20th century
Dan, Liberia and Côte d'Ivoire
Wood and metal
Length: 33½ inches (85.1 cm)
Gift of Estelle and Morton Sosland, 80-50/1

22



23

23. Chief Voania, died c. 1928
Woyo, Democratic Republic of the Congo
Anthropomorphic Vessel, early 20th century
Earthenware
Height: 15¾ inches (40.0 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 90-5

24. *Male Power Figure*, 20th century
Teke, Democratic Republic of the Congo
Wood, clay, fiber, earth, and pigment
Height: 13 inches (33.0 cm)
Gift of Donald and Sally Tranin, F89-8

25. *Masquerade Headdress*, 20th century
Kom Kingdom, Cameroon
Wood
Height: 13⅝ inches (34.6 cm)
Gift of Drs. D. J. and L. W. Welling, 75-66

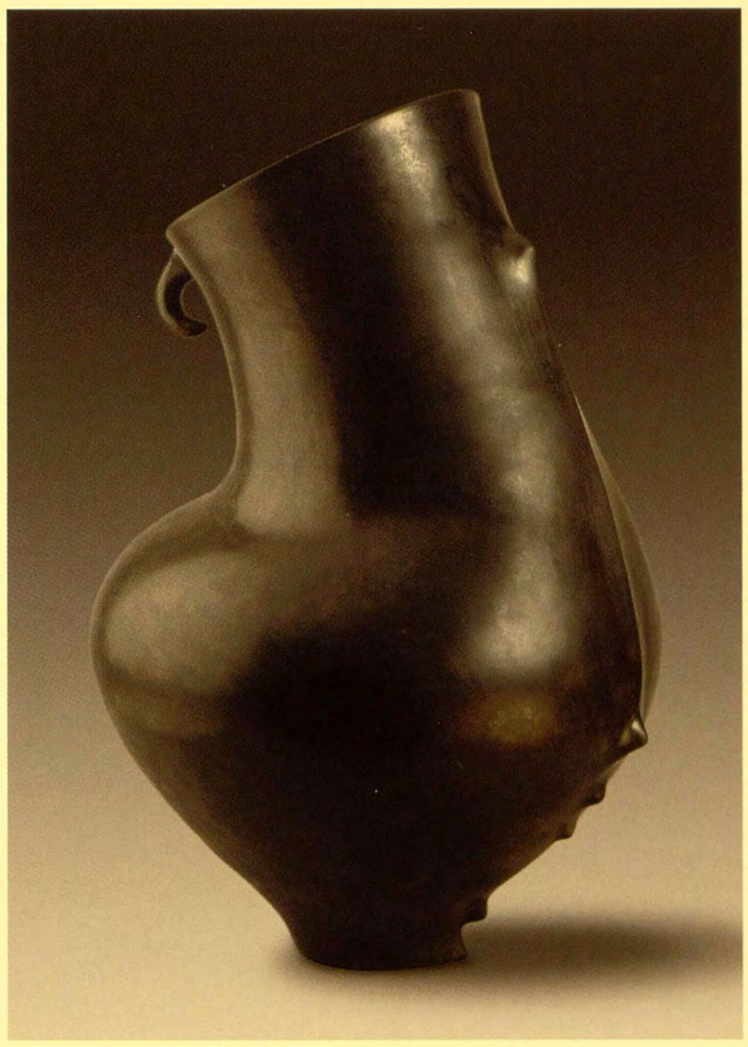


24

25



26



26. Magdalene Odundo, born 1950
Kenyan (working in England)
Untitled, 1994
Earthenware
Height: 17¾ inches (45.1 cm)
Purchase: acquired through the generosity of Estelle and Morton Sosland, F95-21



IX

Asia

Asian art is the Museum's premier collection, and the holdings are among the most important in the world. Initiated through an extraordinary partnership between the first Trustees of the Nelson-Atkins and their advisers, the collection is defined by the incomparable purchases of the 1930s and 1940s. Over the succeeding nearly six decades, it has been further enhanced by many strong acquisitions. Although the artistic traditions of South and Southeast Asia and Japan are represented by numbers of superb objects, it is foremost the great quality and depth of Chinese art that distinguish the Museum's vast collection of Asian art.

Altogether 945 objects—stone and bronze sculptures, drawings, and paintings—from the Hindu, Buddhist, and Jain religions compose the Museum's holdings in South and Southeast Asian art. Dating from the third century B.C.E. to the nineteenth century, the works originated in modern-day Pakistan, Afghanistan, India, Nepal, Tibet, Thailand, Kampuchea (Cambodia), and Myanmar (Burma).

From the ancient kingdom of Gandhara, which covered large areas of present-day Pakistan and Afghanistan, come *The Bodhisattva Maitreya* and *Scene from the Life of the Buddha*. In both works, Hellenistic influence and the use of Indian iconography mark the Gandharan style.

The collection of sculpture from India is extraordinary in its breadth and depth. Excellent examples of stone sculpture, from the second and third centuries C.E., through the classic Gupta period, and to the twelfth century, are noteworthy. Among the strengths are two torsos of a Buddha from the fifth century C.E.: *Torso of a Buddha* from Sarnath and *Torso of a Buddha* from Mathura. In the latter piece, despite the absence of head, hands, and feet, the figure conveys the serenity and power that characterize the Gupta style.

Exceptional bronzes created between the ninth and seventeenth centuries are also highlights of the works from India, and important examples from almost every major school are included. Featured are *Shiva Vishapaharana*, *Karaikkal Ammaiyar*, *Shaiva Saint*, *Yoga-Narashimha*, and *Shiva Nataraja*, a fine example of Chola-period workmanship.

Brilliantly colored Indian miniature paintings—some single sheets and others from albums—also figure among the treasures. *The Poet and the Prince*, a page from a *Jahangiri* album, is the centerpiece of this ensemble.

Sculptures from Nepal and Tibet that date from the fourteenth to the nineteenth century include *Vasudhara, the Goddess of Abundance.* The collection also includes beautiful eighteenth-century *thankas* (hanging scrolls and banners).

A highlight of the Southeast Asian collection is the dramatic standing Buddha, seventh to eighth century C.E., from Thailand, carved from gray limestone.

Representing the highest artistic achievements of the world's oldest continuous civilization, the treasures of Chinese art in the collection number more than eight thousand objects. Outstanding examples from every historical period—some the finest in the world—include bronzes, ceramics, sculpture, paintings, and objects of decorative arts.

The paintings in the holdings are incomparable, particularly the early landscapes of the Song, Jin, and Yuan Dynasties, and the beginning years of the Ming Dynasty. The comprehensive collection of ceramics spans five thousand years of innovation, and the collection of Ming Dynasty furniture is unrivaled in this country.

The collection includes earthenware pots, a group of daggers, and stunning bronze ceremonial vessels from the Neolithic period and the Xia and Shang Dynasties. Among the highlights are a large funerary

jar from the Neolithic Majiayao period, a ceremonial jade dagger ax, and an especially rare cylindrical bronze ritual wine vessel. A *Plaque with Composite Bird and Animal Forms* is made from jade with traces of cinnabar. Measuring just under seven inches in height and mirroring the patterns used on bronzes from this period, the object is a marvel of jade workmanship.

Objects from the Zhou Dynasty include ritual bronzes, mirrors, human and animal figures, bells, belthooks, ceramics, and other objects made from jade and wood. A ritual bronze cooking vessel is inscribed with three interior characters indicating that the vessel was made by or for King Cheng. A ritual disk with tiger motifs is an exquisite example of jade carving. The famous bronze *Zoomorphic Spiral*, the first piece acquired for the Museum by Laurence Sickman, depicts the spiraling body of a dragon.

Highlighting the collection of works from the Qin and Han Dynasties are objects made from bronze, lacquer, and earthenware. A pair of gilt bronze and glass fittings from the early third century B.C.E. are extraordinarily sophisticated. Fittings of gilt bronze on a lidded round lacquer box serve as a dramatic counterpoint to the tiger-like creature encircling the container. Dragons and engraved cloud patterns are central to a beautiful object, *Cosmic Mirror Resting on a Celestial Dragon Stand*. An unglazed earthenware model of a house, made to be placed in an owner's tomb to serve in the afterlife, is the largest extant and one of the most complete. A chimera, one of a pair, served as a guard to the tombs.

From the Three Kingdoms and the Southern and Northern Dynasties are sculpture, early examples of pictorial arts, and ceramics. The limestone *Shrine of Shakyamuni Buddha* depicts the Buddha against a flame-shaped mandorla in the highly formalized style of the period. *Offering Procession of the Empress as Donor with Her Court*, a monumental limestone relief, was originally from the famed Longmen, Binyang Central Cave, Henan Province. *Episode from Stories of Filial Piety* is a scene from a story conveyed through delicate engraving on the side of a sarcophagus. Two stelae, also of limestone, are especially fine: *Buddhist Stele with Scenes from the Lotus Sutra* and *Stele of Shakyamuni Buddha Attended by Guanyin Bodhisattva and Dashizhi Bodhisattva*. In the first example, a deep niche in the top half of the structure contains images of Shakyamuni Buddha, attendant monks, and Bodhisattvas. Cartouches on the back of the stele identify the names of those who contributed to its commission. A vase from the Northern Qi Dynasty made of glazed stoneware with molded decoration combines pearl medallions of Persian origin with lotus petals from Indian Buddhist iconography.

Outstanding Buddhist sculpture, tomb figurines, ceramics, and silver are highlights from the Sui and Tang Dynasties. A light gray limestone *Guanyin Bodhisattva*, the epitome of calm and repose, is an idealized example of its type. Tang Dynasty tomb figurines—large and brilliantly glazed horses, camels, guardians, and attendants—are notable for exceptional craftsmanship and historical revelations. Among these are *Bullock Cart*, *Turkic Caravan Woman Rousing Her Camel While Nursing*, and *Four Ladies of the Court Playing Polo. Bactrian Camel with Packsaddle* and *Guardian King* are part of a set of ten tomb figures with three-color glaze that first appeared in ceramics of the Tang Dynasty. A stunning earthenware jar, from the eighth century C.E., is also decorated with three-color lead glaze. A silver bowl with parcel gilt, repoussé, and chased decoration that was made for Chinese nobility suggests the cosmopolitan culture achieved during this period.

Perhaps the best-preserved and most glorious Buddhist sculpture in the world is the painted wood *Guanyin of the Southern Seas (Nanhai Guanyin)*, shown in a pose of royal ease. The earthenware *Luohan*, from the same time period, slightly over life-size, seated on weathered rocks and decorated with three-color lead glaze, demonstrates the great skill attained by potters at this time in China. Among the famed paintings of the Northern Song Dynasty is the hanging scroll *A Solitary Temple Amid Clearing Peaks*, attributed to Li Cheng. *A Fisherman's Evening Song*, by Xu Daoning, is a masterpiece, taking viewers on a rhythmic journey through a vast landscape. Other notable paintings include *Verdant Mountains* by Jiang Shen; *Illustrations to the Second Prose Poem on the Red Cliff*, attributed to Qiao Zhongchang; and *Twelve Views of Landscape* and *Composing Poetry on a Spring Outing* by Xia Gui and Ma Yuan, respectively.

Exceptional hanging scrolls from the Yuan Dynasty are *Water and Moon Guanyin* and Sheng Mou's *Enjoying Fresh Air in a Mountain Retreat*. Two handscrolls, Li Kan's *Ink Bamboo* and Ren Renfa's *Nine Horses*, are masterworks by these two artists.

Treasures from the Ming Dynasty include paintings, furniture, and ceramics. *Landscape in the Style of Ni Zan*, *Gardeners*, and *Poet on a Mountain Top* (datable to 1496), all by Shen Zhou, demonstrate

the artist's masterful brushwork. An album of ten *Landscapes in the Styles of Old Masters*, by Dong Qichang, is recognized as the most important album of Chinese painting in any museum worldwide. A rare canopy bed with alcove, a folding armchair, a kang couch, and a pair of book cabinets are some of the finest examples of Ming furniture extant. A stunning pair of blue-and-white porcelain vases are decorated and visually charged with twisting dragons' bodies and pronounced claws.

Paintings by Gong Xian, *Mountains and Mist-Filled Valleys* and *The Peach Blossom Studio* from *Landscape Album*, are important works from the Qing Dynasty. *Mynah Birds, Old Tree Branch, and Rocks*, and *Mynah Birds and Rocks*, both by Zhu Da, represent the artist's somewhat improbable compositions. Nature, landscape, and imagined daily life can be seen in the handscroll *The Peach Blossom Spring* by Zha Shibiao. *Verdant Ripples on the River in Spring* from *Wonderful Conceptions of the Bitter Melon: Landscape Album for Liu Shitou* by Shitao exhibits bold and eccentric brushwork, a harbinger of changes to appear in later Chinese painting.

The Museum's Japanese collection consists of more than two thousand objects representing all periods from Nara through Meiji and into the twentieth century. Superb hanging scrolls, wooden sculpture, woodblock prints, lacquerware, ceramics, and furniture are included. In quality and number, folding paper screens are the pride of the collection.

Elegant wooden sculptures, such as the *Kannon Bosatsu*, are from the Heian period. The more dramatic sculptural style of the Kamakura period is seen in *Head of a Guardian King* and *Striding Lion: Mount for the Buddhist Deity Monju.* One of a number of works painted on silk shortly after the turn of the fourteenth century is *The Mandala of the Western Paradise of Amida Buddha (Taima Mandara).* A handscroll mounted as a hanging scroll, *Procession of Priests with Offerings*, from *Kōnin Shonin eden*, was created during the Nambokuchō period. Although made of ink and color on paper, the six-fold screen *Horses and Attendants*, dating from between the Muromachi and Momoyama periods, has been preserved in beautiful condition. The artist's detailed and oversized drawings of the horses, in contrast to the cursory renderings of the attendants, suggest the horses' prominence in ceremonial life as well as their significance in warfare.

Three pairs of six-fold screens from the Momoyama period are notable. *The River Bridge at Uji* is a dazzling work with its gold surface and dramatically cropped view of the famous bridge. Kaihō Yūshō's two pairs of screens, *Pine and Plum by Moonlight* and *The Four Scholarly Pastimes*, are outstanding. The first pair, with ink washes rich in infinite gradations and composition, both dramatic and spare, is the most celebrated in the collection.

Illustration from "Tale of Ise" is by Tawaraya Sōtatsu, master of the decorative style that flourished in Japan during the early years of the Edo period. Also from the Edo period are approximately five hundred color woodblock prints, including *The Actors Ishikawa Danjūrō I and Yamanaka Heikurō*, by Torii Kiyomasu I. The lively picture depicts the two actors entwined, fighting over an elephant in order to recover a precious jewel the beast has swallowed. Somewhat later, but also from the Edo period, is Mori Sosen's masterful hanging scroll *Shaka Descending from the Mountains*, in which Shaka, a key figure in Buddhism, is expressively portrayed.

Beautiful Japanese ceramics are additional highlights of the Edo period and include a dish made of Hizen ware; a covered footed dish that is an outstanding example of Arita ware; and a porcelain footed dish made by the Nabeshima family. Blue underglaze and overglazes in red, yellow, and green were precisely painted on Nabeshima ware—the hallmark and wonder of these ceramics made by the family for its own use. An intricately crafted tiered writing box by Izuka Tōyō, made of lacquered wood with gold and silver inlays, is in pristine condition.

River Landscape with Fireflies, from the Meiji period, is an elegant pair of six-fold screens by Shiokawa Bunrin. Possibly made for the home of a merchant, the magnificent work re-creates the experience of a summer night in Kyoto.

Finally, the intriguing arts of Oceania include a magnificent eighteenth-century door lintel made of pigmented totara wood and haliotis shells by the Māori people of New Zealand. A twentieth-century Malagan carving with fabulous zoomorphic forms was created by an unknown artist in Papua New Guinea.



1

1. *Cosmetic Tray with "The Death of Adonis,"*
1st century C.E.
Taxila, Pakistan
Early Kushana period, Gandhara
(1st–3rd century C.E.)
Steatite
Diameter: 3⅞ inches (9.8 cm)
Purchase: Nelson Trust, 49-8

2. *Indra's Visit to the Buddha Meditating in a Cave*
Pakistan
Kushana period, Gandhara
(1st–3rd century C.E.)
Schist
Height: 27¼ inches (69.2 cm)
Purchase: the Asian Art Acquisition Fund
in memory of Laurence Sickman, F99-2

3. *The Bodhisattva Maitreya*, 3rd century C.E.
Pakistan
Kushana period, Gandhara
(1st–3rd century C.E.)
Phyllite with paint
Height: 55 inches (139.7 cm)
Purchase: Nelson Trust, 35-32

4. *Head of a Buddha*,
late 2nd century C.E.
Pakistan
Kushana period, Gandhara
(1st–3rd century C.E.)
Gypsum rock
Height: 19¼ inches (48.9 cm)
Purchase: Nelson Trust, 33-350



2



3



4



5



6

5. *Head of a Male Figure*, 4th–5th century C.E.
Taxila, Pakistan or Hadda, Afghanistan
Late Kushana period, Gandhara
(4th–5th century C.E.)
Stucco
Height: 6⅝ inches (16.8 cm)
Purchase: Nelson Trust, 31-64

6. *Head of a Buddha*, late 4th–5th century C.E.
Taxila, Pakistan or Hadda, Afghanistan
Late Kushana period, Gandhara
(4th–5th century C.E.)
Stucco with paint
Height: 7 inches (17.8 cm)
Purchase: Nelson Trust, 61-46

7. *Scene from the Life of the Buddha*,
late 2nd century C.E.
Pakistan
Kushana period, Gandhara
(1st–3rd century C.E.)
Phyllite
22½ × 36 inches (57.2 × 91.4 cm)
Purchase: Nelson Trust, 55-105



7

India



1



2



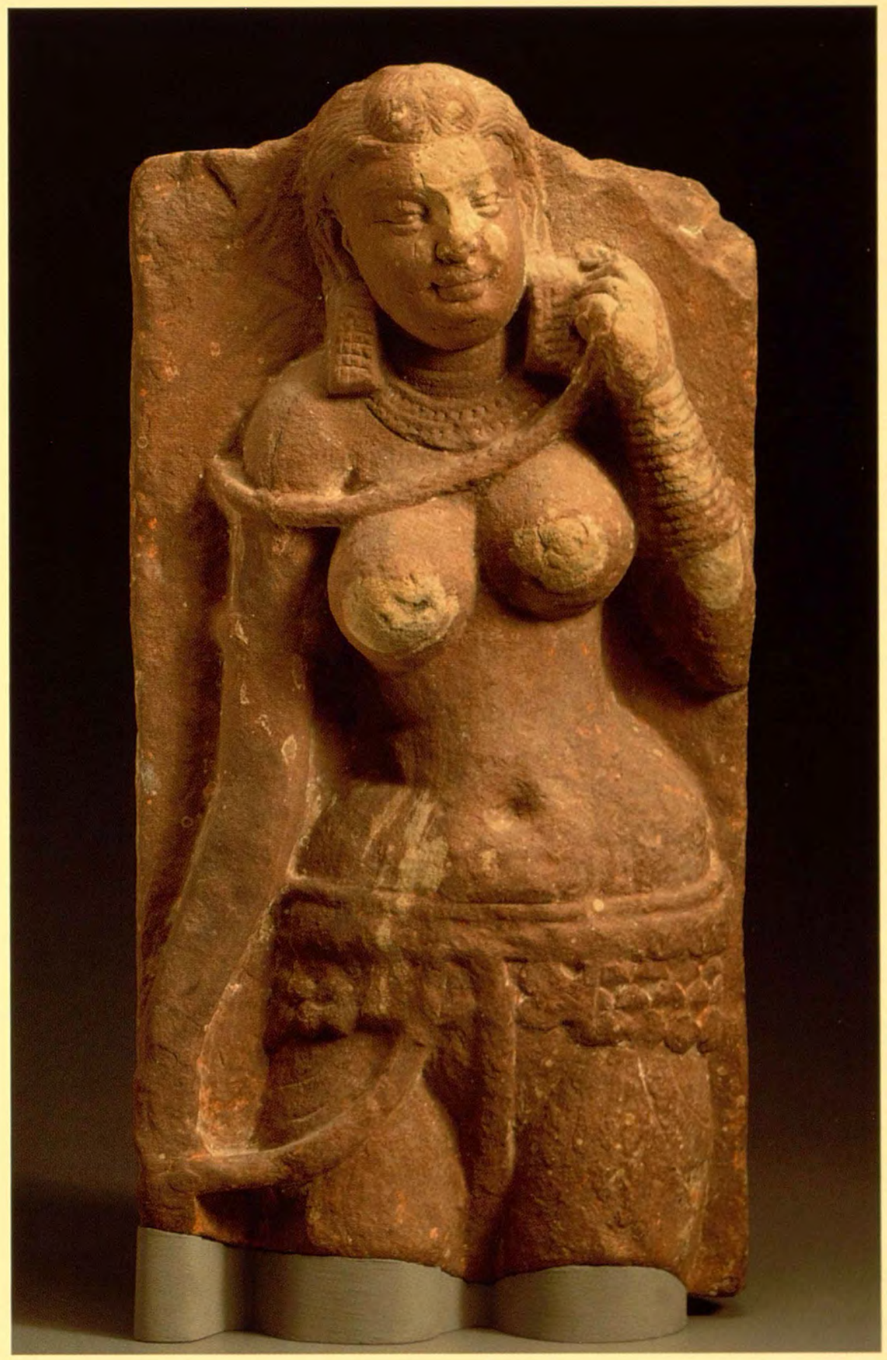
3

1. *Male Head*, 2nd century C.E.
Kushana period, Mathura
(1st–3rd century C.E.)
Sandstone
Height: 5⅛ inches (13.0 cm)
Purchase: Nelson Trust, 51-32

2. *Head of a Buddha*, late 1st–early 2nd century C.E.
Kushana period, Mathura
(1st–3rd century C.E.)
Sandstone
Height: 5¼ inches (13.3 cm)
Purchase: Nelson Trust, 35-306

3. *Yakshi*, 2nd century C.E.
Kushana period, Mathura
(1st–3rd century C.E.)
Bronze
Height: 4½ inches (11.4 cm)
Purchase: Nelson Trust, 53-52

4. *Yakshi*, 2nd century C.E.
Kushana period, Mathura
(1st–3rd century C.E.)
Sandstone
Height: 18¼ inches (46.4 cm)
Purchase: Nelson Trust, 62-57



4

5. *Head of a Jina*, late 2nd–early 3rd century C.E.
Kushana period, Mathura (1st–3rd century C.E.)
Sandstone
Height: 5 inches (12.7 cm)
Purchase: Nelson Trust, 35-305

6. *Standing Buddha*, c. 400 C.E.
Dhanesar Khera, Uttar Pradesh
Gupta period (320–551 C.E.)
Bronze
Height: 14⅝ inches (37.2 cm)
Purchase: Nelson Trust, 44-13

7. *Bust of a Buddha*, 3rd century C.E.
Amaravati, Andhra Pradesh
Satavahana period (1st century B.C.E. to mid-3rd century C.E.)
Limestone
Height: 12⅛ inches (30.8 cm)
Bequest of Mrs. George H. Bunting Jr., 81-27/2



5



6

7

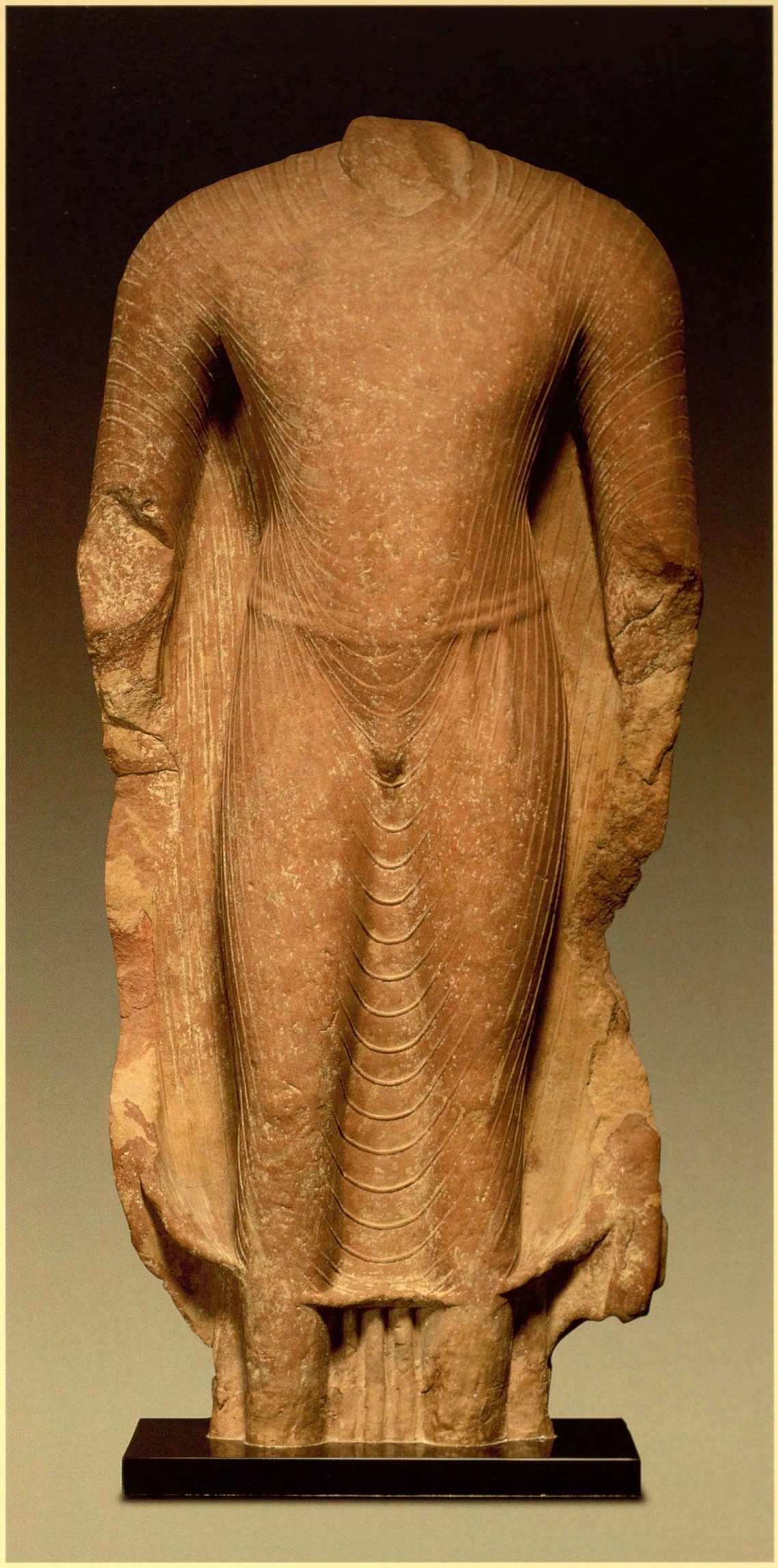


8. *Torso of a Buddha*, 5th century C.E.
Sarnath, Uttar Pradesh
Gupta period (320–551 C.E.)
Sandstone
Height: 34 inches (86.4 cm)
Purchase: Nelson Trust, 39-19

8



9. *Torso of a Buddha*, 5th century C.E.
Mathura, Uttar Pradesh
Gupta period (320–551 C.E.)
Sandstone
Height: 45¼ inches (115.0 cm)
Purchase: Nelson Trust, 45-15



9



10



11

10. *A Makara*, 5th century C.E.
Mathura, Uttar Pradesh
Gupta period (320–551 C.E.)
Earthenware
9¼ × 15 inches (23.5 × 38.1 cm)
Purchase: acquired through the generosity of Mr. and Mrs. Earl D. Wilberg, F83-38

11. *Base of a Surya Image*
Mathura, Uttar Pradesh
Post-Gupta period (6th–7th century C.E.)
Sandstone
Height: 33½ inches (85.1 cm)
Purchase: Nelson Trust, 48-19

12. *Head of Vishnu*, mid-5th century C.E.
Mathura, Uttar Pradesh
Gupta period (320–551 C.E.)
Sandstone
Height: 24½ inches (62.2 cm)
Purchase: Nelson Trust, 62-26

13. *Surya, the Sun God*, c. 600 C.E.
Uttar Pradesh
Post-Gupta period (6th–7th century C.E.)
Bronze
Height: 6¾ inches (17.1 cm)
Purchase: Nelson Trust, 54-75



12



13



14



15



16



17

14. *The Bodhisattva Maitreya*, 8th century C.E.
Gilgit or Swat, Pakistan or Kashmir, India
Brass with silver inlay and traces of paint
Height: 9⅞ inches (25.1 cm)
Purchase: Nelson Trust, 66-22

15. *Chauri Bearer*, 8th–9th century C.E.
Rajasthan or Madhya Pradesh
Gurjara-Pratihara period (7th–11th century)
Sandstone
23 × 7¾ inches (58.4 × 19.7 cm)
Purchase: Nelson Trust, 59-14

16. *Manjuvara Vadiraj*, early 9th century C.E.
Nalanda, Bihar
Pala period (c. 756–c. 1170)
Bronze
Height: 8⅛ inches (20.5 cm)
Gift of Fred and Grace Kaler in honor of
Laurence Sickman, 75-32/4

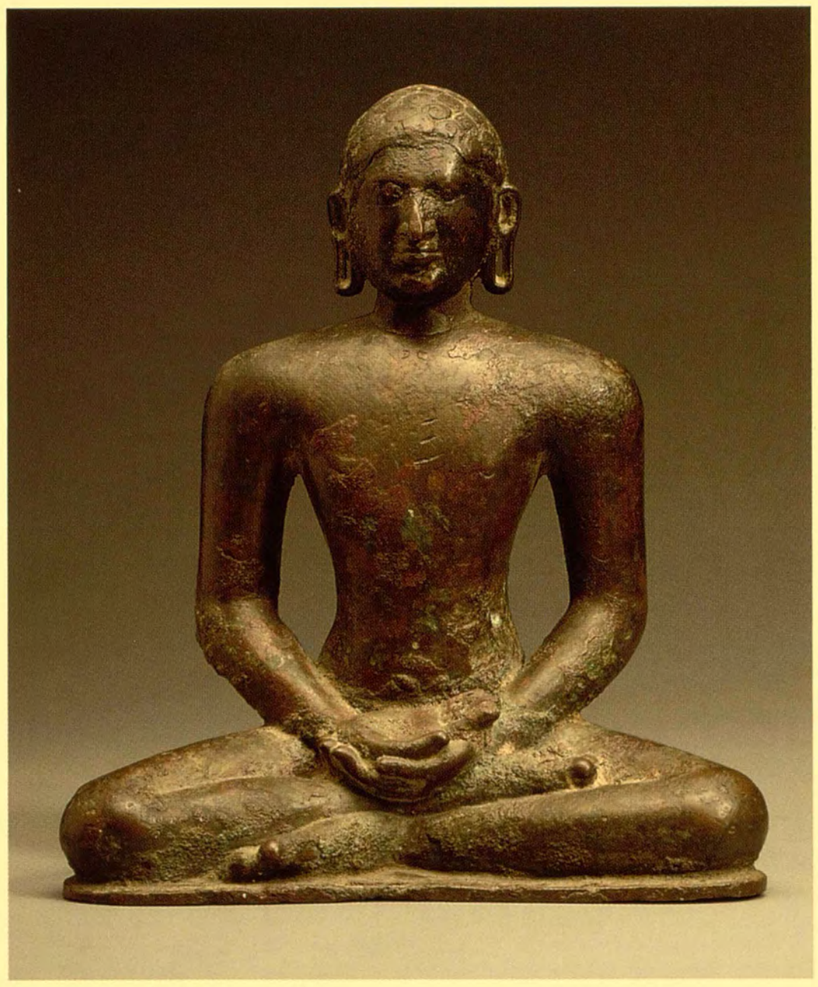
17. *Padmapani Avalokiteshvara*, 9th century C.E.
Nalanda, Bihar
Pala period (c. 756–c. 1170)
Bronze with traces of gilding
Height: 6¼ inches (15.9 cm)
Purchase: Nelson Trust, 54-73



18

18. *Seated Buddha*, 9th century C.E.
Bihar
Pala period (c. 756–c. 1170)
Schist
21½ × 14½ inches (54.6 × 36.9 cm)
Purchase: Nelson Trust, 31-63

19. *A Jina Seated in Meditation*,
9th century C.E.
Western Deccan
Western Ganga period
(4th–10th century C.E.)
Bronze
Height: 8½ inches (21.6 cm)
Purchase: Nelson Trust, 62-49



19

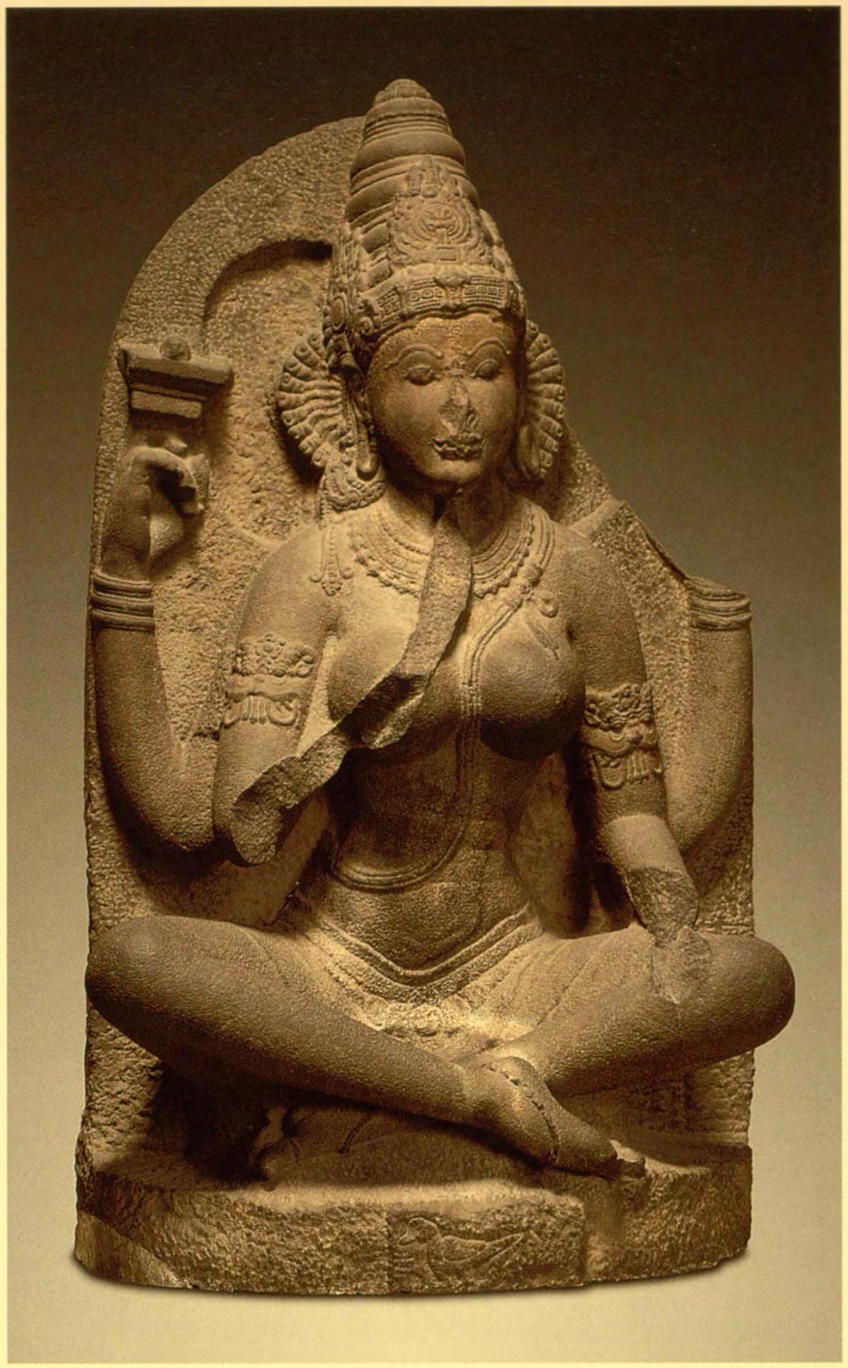
20. *Dancing Ganesha*, 9th century C.E.
Malwa, Madhya Pradesh
Paramara period (c. 800–c. 1250)
Sandstone
Height: 39 inches (99.1 cm)
Purchase: Nelson Trust, 70-45

20





21



22

21. *Shiva Vishapaharana*, 9th–10th century C.E.
Eastern Deccan
Eastern Chalukya period (7th–11th century)
Bronze
Height: 18½ inches (47.0 cm)
Purchase: Nelson Trust, 50-17

22. *A Yogini*, late 9th–early 10th century C.E.
Kaveripakkam, Tamil Nadu
Pallava (550–890 C.E.) to Chola (c. 890–1279) period
Greenstone
Height: 52½ inches (133.4 cm)
Purchase: Nelson Trust, 44-27

23. *Parvati*, 10th century C.E.
Tanjore region, Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 20½ inches (52.1 cm)
Purchase: Nelson Trust, 50-18

24. *The Naga King Dharanendra*,
10th century C.E.
Western Deccan
Western Chalukya period
(10th–12th century)
Magnesian schist
Height: 23¾ inches (60.3 cm)
Purchase: Nelson Trust, 51-26



23



24

25



26



27

25. *A Celestial Nymph*, 10th century C.E.
Khajuraho, Madhya Pradesh
Chandella period (c. 825–1310)
Sandstone
Height: 23¾ inches (60.3 cm)
Bequest of Mrs. George H.
Bunting Jr., 81-27/26

26. *Standing Buddha*, 10th–11th century
Kashmir
Bronze with silver inlay
Height: 10½ inches (26.7 cm)
Purchase: Nelson Trust, 51-55

27. *Rishabhanatha, the First Jain Tirthankara*,
10th–11th century
Madhya Pradesh
Probably Chandella period (c. 825–1310)
Sandstone
Height: 16½ inches (41.9 cm)
Purchase: Nelson Trust, 60-69



28

28. *Head of a Crowned Buddha*, late 10th–early 11th century
Bihar
Pala period (c. 756–c. 1170)
Schist
Height: 15½ inches (39.4 cm)
Purchase: Nelson Trust, 43-16

29. *Ganesha*, late 10th–early 11th century
Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 23¾ inches (60.3 cm)
Purchase: Nelson Trust, 62-14

30. *Shiva and Parvati on the Bull Nandi*, c. 973 C.E.
Sikar, Rajasthan
Cahamana period (c. 973–1192)
Sandstone
18 × 33¾ inches (45.7 × 85.7 cm)
Purchase: Nelson Trust, 35-304



29



30

31. *Chandesha, a Shaiva Saint*,
11th century
Tanjore region, Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 16¼ inches (41.3 cm)
Purchase: Nelson Trust, 50-19

32. *Standing Shiva*, early 11th century
Khajuraho, Madhya Pradesh
Chandella period (c. 825–1310)
Sandstone
Height: 31 inches (78.7 cm)
Purchase: Nelson Trust, 60-68



32

31



33. *Karaikkal Ammaiyar, a Shaiva Saint*, 11th century
Tamil Nadu
Bronze
Height: 16¼ inches (41.3 cm)
Purchase: Nelson Trust, 33-533



33



34



35



36

34. *Chakreshvari*, 11th century
Khajuraho, Madhya Pradesh
Chandella period (c. 825–1310)
Sandstone
31¾ × 20¼ inches (80.7 × 51.5 cm)
Purchase: Nelson Trust, 60-82

35. *Dancing Bracket Figure*, c. 1075–1100
Khajuraho, Madhya Pradesh
Chandella period (c. 825–1310)
Sandstone
Height: 24½ inches (62.2 cm)
Purchase: Nelson Trust, 40-18

36. *Yoga-Narashimha*, 12th century
Tanjore region, Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 19⅜ inches (49.2 cm)
Purchase: Nelson Trust, 63-2



37. *Vishnu as the Boar Varaha*,
11th–13th century
Gujarat or Rajasthan
Solanki period (10th–13th century)
Limestone
Length: 16¾ inches (42.6 cm)
Purchase: Nelson Trust, 44-47

37

38. *Shiva Seated at Ease*, 12th century
Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 24½ inches (62.2 cm)
Purchase: Nelson Trust, 61-7

38



39. *Shiva* and *Parvati*, 12th century
Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 16 inches (40.6 cm);
11 inches (27.9 cm)
Purchase: Nelson Trust, 34-8, 9



39



40

40. *Vishnu* and *Shridevi*, late 12th century
Tirunelveli District, Tamil Nadu
Later Pandya period (12th–14th century)
Bronze
Height: 21 inches (53.3 cm); 17¾ inches (45.1 cm)
Purchase: Nelson Trust, 56-109, 110



41. *Vishnu with Lakshmi and Sarasvati*, c. 12th century
Rangpur District, Bangladesh
Pala period (c. 756–c. 1170)
Bronze with traces of paint
Height: 7⅜6 inches (18.6 cm)
Purchase: Nelson Trust, 63-3



41



42

42. *Shiva Nataraja*, early 13th century
Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 34¼ inches (87.0 cm)
Purchase: Nelson Trust, 34-7

43. *Sambandar, a Shaiva Saint*, 13th century
Probably Tanjore region, Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 26 inches (66.0 cm)
Purchase: Nelson Trust, 34-5



43



44



45

44. *Shiva Nataraja*, 13th century
Tamil Nadu
Chola period (c. 890–1279)
Bronze
Height: 13 3/16 inches (33.5 cm)
Purchase: Nelson Trust, 50-20

45. *Tree of Life*, late 16th–17th century
Probably Tamil Nadu
Vijayanagar (1336–1672) or Nayak
(17th–18th century) period
Bronze
Height: 24 inches (61.0 cm)
Purchase: Nelson Trust, 41-35 A,B

46. *Sundarar, a Shaiva Saint*,
15th–16th century
Tamil Nadu
Vijayanagar period (1336–1672)
Bronze
Height: 26 inches (66.0 cm)
Purchase: Nelson Trust, 45-18

47. *Throne Leg*, 16th–17th century
Orissa
Mughal period (16th–19th century)
Ivory
Height: 12 inches (30.5 cm)
Purchase: Nelson Trust, 64-1



46



47



48



49

48. *Illustration from Kalpa Sutra* (detail), 15th century
Gujarat
Jain Early Western Indian style (11th–16th century)
Watercolor and gold paint on paper
4⅝ × 10½ inches (10.9 × 26.7 cm), overall
Purchase: Nelson Trust, 35-176

49. *Illustration from Khamsa of Amir Khusrau Dihlavi*, c. 1450–1500
Jaunpur
Delhi Sultanate period (1173–1526)
Watercolor and ink on paper
4½ × 8¼ inches (11.4 × 21.0 cm)
Purchase: Nelson Trust, 62-58



50

50. Attributed to Farrukh (Chela), active c. 1585–c. 1604
A Buffalo Fighting a Lioness, late 16th century
Page from a *Jahangiri* album
Agra or Allahabad
Mughal, Akbar period (1556–1605)
Watercolor and gold paint on paper
5¾ × 3⅝16 inches (14.6 × 8.4 cm)
Purchase: Nelson Trust, 48-12/2 A,B

51. Attributed to Lal, active c. 1590 or earlier–1605
The Poet and the Prince, 1595–1597
Page from a *Jahangiri* album
Agra or Allahabad
Mughal, Akbar period (1556–1605)
Watercolor and gold paint on paper
8¾ × 4½ inches (22.2 × 11.4 cm)
Purchase: Nelson Trust, 48-12/1 A,B



51

52. *Lovers in a Pavilion*, 17th century
Page from a *Ragamala* manuscript
Madhya Pradesh
Malwa school (c. 1620–1750)
Watercolor on paper
8¾ × 6 inches (22.2 × 15.2 cm)
Purchase: Nelson Trust, 62-59



52



53

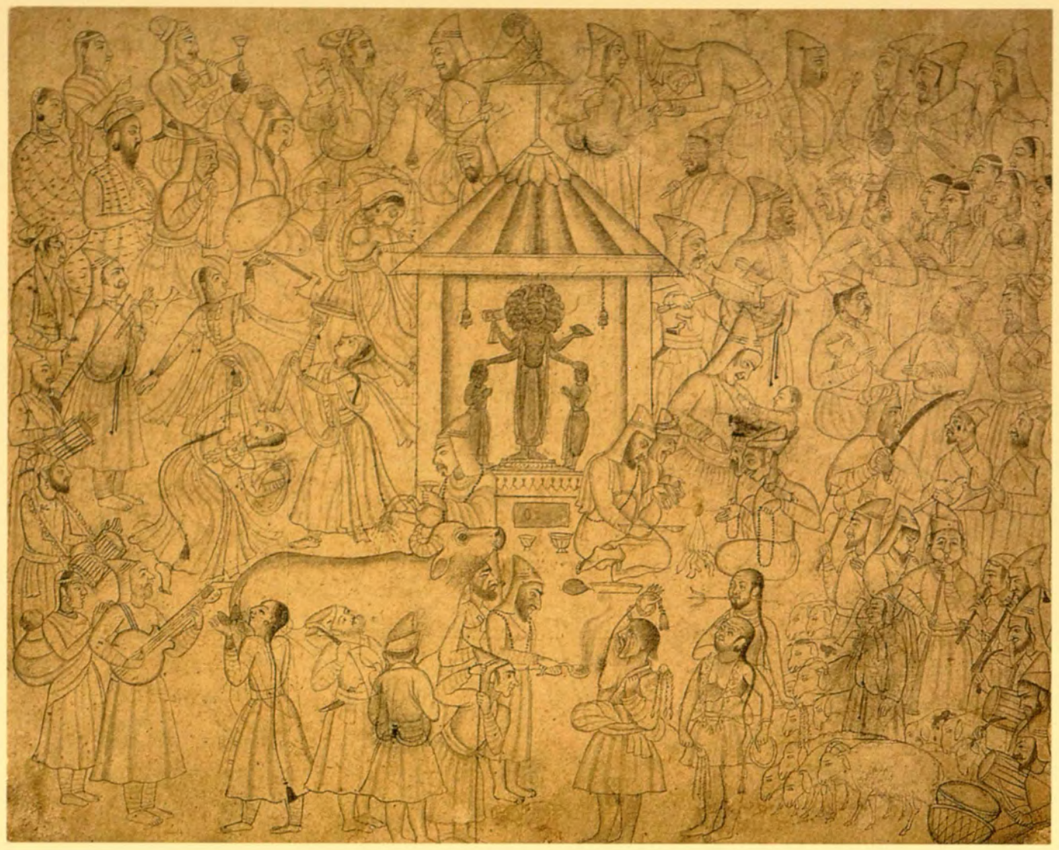
53. *Krishna's Victory Over Aghasura*, early 18th century
Rajasthan
Mewar school (c. 1600–1900)
Watercolor on paper
9¾ × 15⅝ inches (24.8 × 39.6 cm)
Purchase: Nelson Trust, 60-34

54. *Dhanasri Ragini* and *Ramakali Ragini*, mid-18th century
Pages from a *Ragamala* manuscript
Hyderabad
Asifiya period (1724–1950)
Watercolor and gold paint on paper
12⅜ × 9⅛ inches (31.5 × 23.2 cm);
13 × 9⅜ inches (33.0 × 23.8 cm)
Purchase: Nelson Trust, 31-131/7, 9

54







55



56

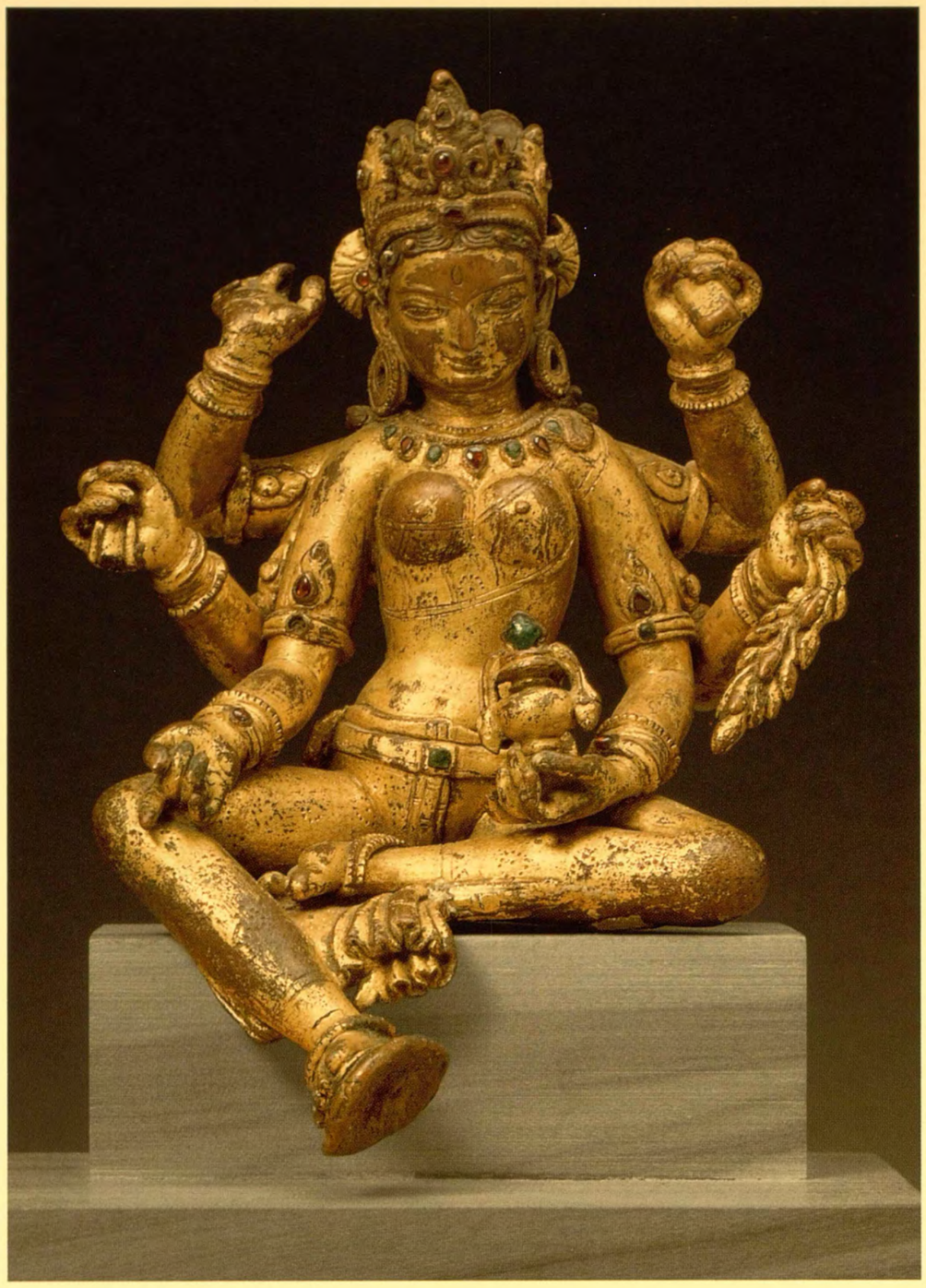


57

55. *Country Gathering about a Shrine,* 1720–1740
Pahari style
Chamba school (c. 1660–1860)
Ink and wash on paper
6⅝ × 8¼ inches (16.8 × 21.0 cm)
Purchase: Nelson Trust, 54-82

56. *Krishna Playing the Flute,* mid-18th century
Rajasthan
Jaipur school (c. 1640–1850)
Watercolor and gold paint on paper
11⅞ × 8⅜ inches (30.2 × 21.3 cm)
Purchase: Nelson Trust, 31-131/8

57. *The Lady and the Mirror,* c. 1810
Pahari style
Kangra school (c. 1760–1850)
Watercolor with gold and silver paint on paper
7⅛ × 5⅛ inches (18.1 × 13.0 cm)
Purchase: Nelson Trust, 35-311



1

1. *Vasudhara, the Goddess of Abundance*, 14th century
Nepal
Early Malla period (1200–1482)
Gilt copper with semiprecious-stone inlay
Height: 5½ inches (14.0 cm)
Purchase: Nelson Trust, 58-7



2

2. *Chintamani-Lokeshvara*, c. 1600
Nepal
Late Malla period (1482–1769)
Gilt copper with semiprecious-stone inlay
Height: 9 15/16 inches (25.3 cm)
Gift of Karen Ann Bunting and Mr. and Mrs. O. G. Bunting, F86-44/1

3. *Mahasiddha*, 16th–17th century
Tsang, Central Tibet
Silver with turquoise inlay
Height: 7⅝ inches (19.3 cm)
Bequest of Joseph H. Heil, 74-36/48

4. *Dharmapala Yama with His Sister Yami*, 17th century
Sino-Tibetan style
Qing period (1644–1911)
Gilt bronze with traces of paint
Height: 7 inches (17.8 cm)
Bequest of Joseph H. Heil, 74-36/54



3



4



5



6

5. *The White Mahakala*, 18th century
Sino-Tibetan style
Qing period (1644–1911)
Thangka: color on cotton, mounted on silk brocade
30⅞ × 20¼ inches (78.5 × 51.4 cm)
Gift of Laurence Sickman, 78-29

6. *The Dharmapala Sitabrahma*, 18th century
Sino-Tibetan style
Qing period (1644–1911)
Thangka: color on cotton, mounted on silk brocade
26 × 16¾ inches (66.0 × 42.6 cm)
Purchase: Nelson Trust, 34-256

7. *Yi-dam Samvara*, 18th century
Tibet
Gilt bronze with traces of paint and turquoise inlay
Height: 8 inches (20.3 cm)
Bequest of Joseph H. Heil, 74-36/53

8. *The Green Tara*, 18th century
Sino-Tibetan style
Qing period (1644–1911)
Gilt brass
Height: 4¼ inches (10.8 cm)
Gift of Frederick W. and Grace R. Kaler, F82-29/4



7



8



9

9. *Four Mandalas*, 18th century
Central Tibet
Menri Serma style (16th–20th century)
Thangka: color on cotton, mounted on silk brocade
31¾ × 24 inches (80.7 × 61.0 cm)
Bequest of Joseph H. Heil, 74-36/16

10. *Padmasambhava on His Copper-Colored Mountain*, 18th century
South Central Tibet
Probably Khyenri Serma style (17th–20th century)
Thangka: color on cotton, mounted on silk brocade
28¼ × 19⅝ inches (71.8 × 49.8 cm)
Bequest of Joseph H. Heil, 74-36/3



10

11. *Section of a Pillar or Support*, 18th–19th century
Tibet
Gilt bronze with turquoise and
semiprecious-stone inlay
Height: 10¾ inches (27.3 cm)
Gift of Mr. William L. Evans Jr., F78-22



11



1



2



3

1. *The Bodhisattva Avalokiteshvara*, late 8th century C.E.
Central Java, Indonesia
Shailendra period (c. 750–c. 850 C.E.)
Bronze with traces of gilding
Height: 5¾ inches (14.6 cm)
Purchase: Nelson Trust, 57-42

2. *The Bodhisattva Padmapani*, 8th–9th century C.E.
Central Java, Indonesia
Shailendra period (c. 750–c. 850 C.E.)
Bronze
Height: 4 15/16 inches (12.5 cm)
Purchase: Nelson Trust, 56-75

3. *Standing Buddha*, 7th–8th century C.E.
Thailand
Mon-Dvaravati period (7th–10th century C.E.)
Limestone
Height: 51½ inches (130.8 cm)
Purchase: Nelson Trust, 35-33

4



5

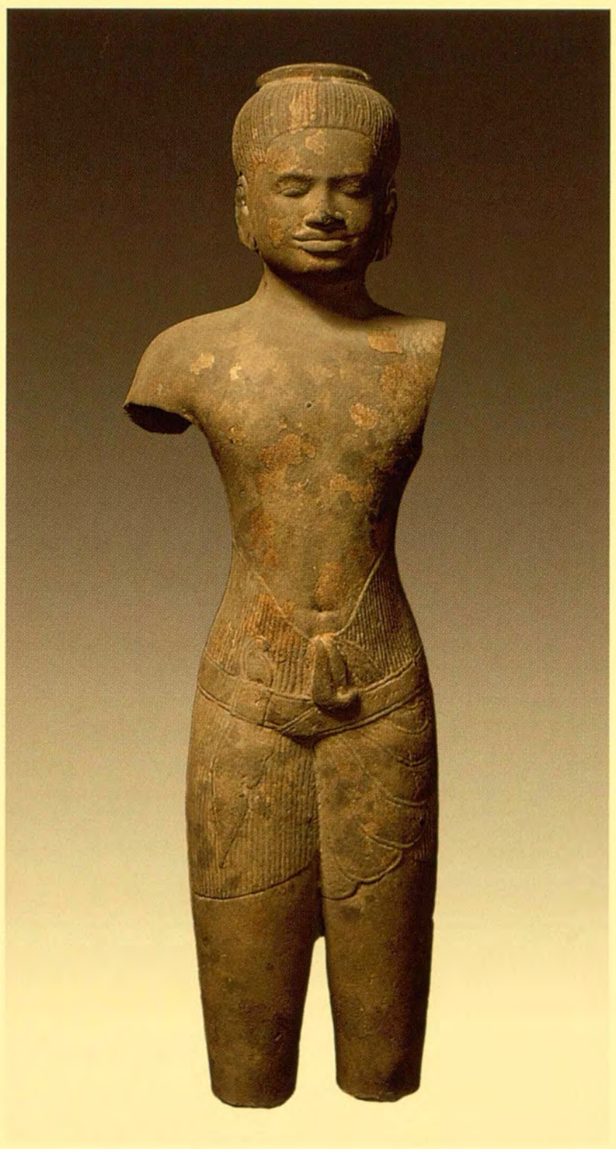


4. *Head of a Buddha*, early 9th century C.E.
Central Java, Borobudur, Indonesia
Shailendra period (c. 750–c. 850 C.E.)
Volcanic stone
Height: 12¼ inches (31.1 cm)
Purchase: Nelson Trust, 55-104

5. *Lintel Fragment with Scene of Indra on His Three-Headed Elephant*, late 10th century C.E.
Kampuchea
Banteay Srei style (967–c. 1000)
Sandstone
22½ × 16¼ inches (57.2 × 41.3 cm)
Purchase: Nelson Trust, 49-20



6



7



8

6. *Lintel representing the "Churning of the Ocean,"* 11th century
Kampuchea
Baphuon style (c. 1010–c. 1080)
Sandstone
30 × 69 inches (76.2 × 175.3 cm)
Purchase: Nelson Trust, 48-18

7. *Standing Male Figure*, 11th century
Kampuchea
Baphuon style (c. 1010–c. 1080)
Sandstone with traces of gilding
Height: 28½ inches (72.4 cm)
Purchase: Nelson Trust, 46-34

8. *Head of a Buddha*, 11th century
Kampuchea
Baphuon style (c. 1010–c. 1080)
Gray stone
Height: 9⅝ inches (24.5 cm)
Purchase: Nelson Trust, 56-87



9



10

9. *Battle Standard Emblem Representing Garuda*, late 11th century
Kampuchea
Baphuon style (c. 1010–c. 1080)
Bronze
Height: 5½ inches (14.0 cm)
Purchase: Nelson Trust with the assistance of the Hallmark Oriental Endowment Fund and the exchange of the bequest of Joseph H. Heil, 88-27

10. *Stele with Scenes from the Life of the Buddha*, 11th century
Myanmar
Pagan period (mid-9th century to 1320)
Stone with traces of color and gilding
5⁹⁄₁₆ × 3⅝ inches (14.1 × 9.2 cm)
Purchase: acquired through the generosity of members of the Asia Society, New York, F72-12

11. *Head of Avalokiteshvara*, c. 1100–1230
Kampuchea
Bayon style (late 12th–early 13th century)
Sandstone
Height: 11⅛ inches (28.2 cm)
Purchase: Nelson Trust, 30-34



11



12

12. *Head of a Buddha Sheltered by the Serpent King Mucalinda*, 14th century
Thailand
Khmer northeastern style,
Post-Bayon period (13th–14th century)
Limestone with traces of paint
Height: 18 inches (45.7 cm)
Gift of Earle Grant, 60-78

13. *Buddha*, 15th century
North Thailand
Chieng Sen style (14th–19th century)
Bronze
Height: 23¾ inches (60.3 cm)
Purchase: Nelson Trust, 59-16



13

14. *Pillar Fragment with an Apsaras*, late 13th–early 14th century
Kampuchea
Gray sandstone
30¾ × 13 inches (78.1 × 33.0 cm)
Purchase: Nelson Trust, 49-21



14

China

Neolithic Period, Xia and Shang Dynasties (10,000–c. 1046 B.C.E.)

1. *Jar*
Neolithic, Majiayao period
(c. 3300–c. 2000 B.C.E.)
Painted earthenware
Diameter: 18½ inches (47.0 cm)
Purchase: Nelson Trust, 53-8

2. *Ritual Tripod Libation Ewer*
Neolithic, Longshan culture,
Erlitou period (c. 1900–
c. 1700 B.C.E.)
Whitish buff earthenware
Height: 23⅞ inches (60.6 cm)
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, 2006.13.1

3. *Large Funerary Jar with Supernatural Beings*
From Gansu Province
Neolithic, Majiayao period
(c. 3300–c. 2000 B.C.E.)
Painted earthenware, Machang type
Diameter: 20½ inches (52.1 cm)
Purchase: acquired through the generosity of the Hall Family Foundation Endowment for the Oriental Department, F96-12

4. *Jar*
From Anyang?
Early Shang Dynasty
(c. 1600–c. 1400 B.C.E.)
Proto-stoneware with cord markings and natural ash glaze
Diameter: 8⅜ inches (21.3 cm)
Purchase: Nelson Trust, 34-253



1



3



2



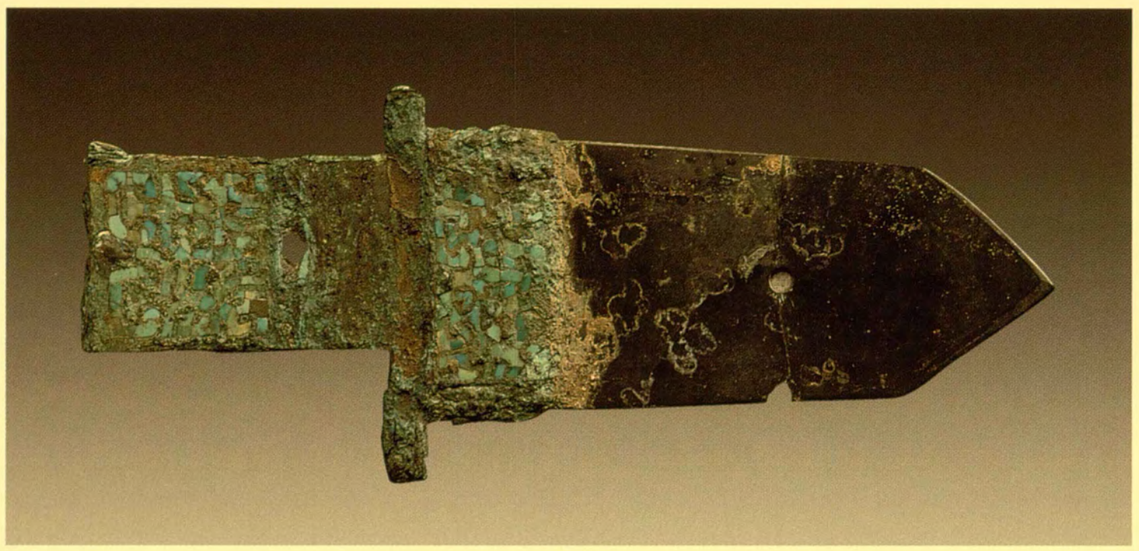
4



5



6



7



8

5. *Dagger Ax*, type *ge*, c. 1200 B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze with jade (nephrite) blade
Length: 12¼ inches (31.1 cm)
Purchase: Nelson Trust, 35-78 A,B

6. *Bird*
Shang Dynasty (c. 1600–c. 1046 B.C.E.)
Jade (nephrite)
Height: 1¾ inches (4.4 cm)
Purchase: Nelson Trust, 35-89

7. *Dagger Ax*, type *ge*, c. 1200 B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze with turquoise inlay and jade (nephrite) blade
Length: 6⅞ inches (17.5 cm)
Purchase: Nelson Trust, 34-239

8. *Ceremonial Dagger Ax with Grooved Tang*, type *ge*, 13th–12th century B.C.E.
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Jade (nephrite) with traces of red coloring
Length: 18 inches (45.7 cm)
Purchase: Nelson Trust, 49-25

9. *Ritual Wine Vessel*, type *hu*,
12th century B.C.E.
Probably from Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 7¼ inches (18.4 cm)
Gift of John S. Thacher in memory
of Charles B. Hoyt, 52-50



9

10. *Fragments of Carved Bone Spatulas*,
12th–11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bone
Length: 3 15/16 inches (10.0 cm); 7¼ inches
(18.4 cm); 4 inches (10.2 cm)
Purchase: Nelson Trust, 35-79/4; 35-115/1;
35-79/1



10

11. *Ritual Cooking Vessel*, type *ding*,
13th–12th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 5⅜ inches (13.7 cm)
Purchase: Nelson Trust, 33-1467



11



12

12. *Ax*, type *qi*, 12th century B.C.E.
From Anyang
Shang Dynasty, Yin period (c. 1250–c. 1046 B.C.E.)
Bronze
Length: 9¼ inches (23.5 cm)
Purchase: Nelson Trust, 35-77

13. *Ritual Wine Vessel*, type *hu*,
12th–11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 16 inches (40.6 cm)
Purchase: Nelson Trust, 55-52

14. *Ritual Vessel*, type *lei*,
12th–11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
White marble with traces of color
Height: 5⅝ inches (14.3 cm)
Gift of Michelangelo
Piacentini, 47-78

15. *Ritual Drinking Vessel*, type *gu*,
12th–11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 11⅛ inches (28.3 cm)
Purchase: Nelson Trust, 34-244

16. *Ritual Wine Vessel*, type *fanglei*,
12th–11th century B.C.E
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 21 inches (53.3 cm)
Purchase: Nelson Trust, 54-26



13



14



15



16

17. *Ritual Wine Vessel*, type *jia*,
12th–11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 13½ inches (34.3 cm)
Purchase: Nelson Trust, 34-66

18. *Ritual Wine Vessel*, type *zun*,
11th century B.C.E.
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 12½ inches (31.8 cm)
Purchase: Nelson Trust, 50-67

19. *Ritual Wine Vessel*, type *jia*,
12th–11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 20 inches (50.8 cm)
Purchase: Nelson Trust, 58-9



17



18



19

20. *Ritual Wine Vessel*, type *you*,
late 12th–early 11th century B.C.E.
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 10¼ inches (26.0 cm)
Purchase: Nelson Trust, 47-73

20



21. *Ritual Cooking Vessel*, type *liding*,
late 12th–early 11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 8 inches (20.3 cm)
Purchase: Nelson Trust, 35-250



21

22. *Ritual Cooking Vessel*, type *fangding*,
11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Bronze
Height: 7⅜ inches (18.7 cm)
Purchase: Nelson Trust, 35-73

22





23



24



26



25

23. *Celt*, 11th century B.C.E.
From Anyang
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Jade (nephrite)
Length: 7¾ inches (19.7 cm)
Purchase: Nelson Trust, 47-18

24. *Plaque with Composite Bird and Animal Forms*, c. 11th century B.C.E.
Shang Dynasty
(c. 1600–c. 1046 B.C.E.)
Jade (nephrite) with traces of cinnabar
Height: 6⅝ inches (16.9 cm)
Purchase: Nelson Trust, 50-45

25. *Pendant in the Form of a Human Mask*
Shang Dynasty, Yin period
(c. 1250–c. 1046 B.C.E.)
Jade (nephrite)
Height: 1¾ inches (4.4 cm)
Purchase: Nelson Trust, 34-247

26. *Ritual Wine Vessel*, type *fangyi*, 11th century B.C.E.
Shang Dynasty
(c. 1600–c. 1046 B.C.E.)
Bronze
Height: 11⅛ inches (28.3 cm)
Purchase: Nelson Trust, 51-28 A,B



27

27. *Ritual Food Vessel*, type *gui*
Western Zhou Dynasty
(c. 1046–771 B.C.E.)
Bronze
Width: 15½ inches (39.4 cm)
Purchase: Nelson Trust, 47-26

28. *Ritual Food Vessel*, type *gui*,
11th–10th century B.C.E.
Western Zhou Dynasty
(c. 1046–771 B.C.E.)
Bronze
Width: 9⅝ inches (24.5 cm)
Gift of Milton McGreevy, F77-41/1



28

29. *Ritual Cooking Vessel*, type *fangding*,
datable to the reign of King Cheng
(1063–1025 B.C.E.)
Western Zhou Dynasty
(c. 1046–771 B.C.E.)
Bronze
Height: 11 inches (27.9 cm)
Purchase: Nelson Trust, 41-33



29



30

30. *Tiger Mask*,
10th–9th century B.C.E.
From Xunxian, Henan Province
Western Zhou Dynasty
(c. 1046–771 B.C.E.)
Bronze
Height: 6⅛ inches (15.6 cm)
Purchase: Nelson Trust, 50-32



31

31. *Celt*, 9th–8th century B.C.E.
Western Zhou Dynasty
(c. 1046–771 B.C.E.)
Jade (nephrite)
Length: 7 13/16 inches (19.8 cm)
Gift of C. T. Loo, 49-2

32. *Zoomorphic Spiral*,
early 9th century B.C.E.
Western Zhou Dynasty
(c. 1046–771 B.C.E.)
Bronze
Height: 13½ inches (34.3 cm)
Purchase: Nelson Trust, 32-44

33. *Ritual Cooking Vessel*, type *ding*,
late 6th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Width: 16 inches (40.6 cm)
Purchase: Nelson Trust, 31-136/21



32

33





34



36

34. *Ritual Cooking Vessel*, type *liding*,
late 8th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Diameter: 7¼ inches (18.4 cm)
Purchase: Nelson Trust, 32-68/15

35. *Kneeling Figure*, 5th–4th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Height: 9½ inches (24.1 cm)
Purchase: Nelson Trust, 32-185/4

36. *Pair of Tiger Plaques*, 6th–5th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
3⅞ × 5½ inches (9.8 × 14.0 cm);
4⅝ × 5¾ inches (11.7 × 14.6 cm)
Purchase: Nelson Trust, 35-61, 62

37. *Mirror with Dragon Motif*,
5th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
3⅝ × 3⅝ inches (9.3 × 9.3 cm)
Purchase: Nelson Trust, 35-76/2



35



37



38

38. *Ritual Bell*, type *zhong*,
5th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Height: 22½ inches (57.2 cm)
Purchase: Nelson Trust, 41-34



39

39. *Mirror*, late 5th–3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Diameter: 7¾ inches (19.7 cm)
Purchase: Nelson Trust, 47-45



40

40. *Butt of a Hafted Weapon*,
5th–3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Length: 6¼ inches (15.9 cm)
Purchase: Nelson Trust, 46-28

41. *Circular Plaque with Rampant Tiger Motif*, 5th–3rd century B.C.E.
From Jincun, Henan Province
Eastern Zhou Dynasty (771–256 B.C.E.)
Jade (nephrite) with traces of cinnabar
Diameter: 2⅛ inches (5.4 cm)
Purchase: Nelson Trust, 50-21

41



42. *Pair of Finials in the Form of Tiger Heads*, 5th–3rd century B.C.E.
From Henan Province
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze with gold and silver inlays
Height: 2½ inches (6.4 cm), each
Purchase: Nelson Trust, 32-66/1, 2

43. *Belthook*, 5th–3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze with gold, silver,
and malachite inlays
Length: 5⅞ inches (15.0 cm)
Gift of C. T. Loo, 49-26

44. *Belthook with Zodiacal Designs*,
5th–3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Gilt bronze with turquoise inlay
Length: 8⅝ inches (21.1 cm)
Gift of Mr. and Mrs. Myron S. Falk Jr.,
in honor of Laurence Sickman, 77-9

45. *Covered Jar*, 5th–3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Glazed stoneware with relief decoration
Diameter: 8¾ inches (22.2 cm)
Purchase: Nelson Trust, 34-254 A,B



42



43



44



45

46. *Human Burial Figure,*
4th century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Carved wood with lacquer and color
Height: 23 inches (58.4 cm)
Bequest from the collection of Mr. and Mrs. Myron S. Falk Jr., 2001.21.2

47. *Ritual Disc with Tiger Motifs,*
type *bi*, 4th–3rd century B.C.E.
From Jincun, Henan Province
Eastern Zhou Dynasty (771–256 B.C.E.)
Jade (nephrite)
Diameter: 6½ inches (16.5 cm)
Purchase: Nelson Trust, 33-81



46



47



48



49

48. *Table Leg in the Form of a Bear* (one of a pair), 4th–3rd century B.C.E.
From Jincun, Henan Province
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze with gold and silver inlays
Height: 4¾ inches (12.1 cm)
Purchase: Nelson Trust, 31-137/30

49. *Pendant with Paired Phoenix and Dragons*, 4th–3rd century B.C.E.
From Jincun, Henan Province
Eastern Zhou Dynasty (771–256 B.C.E.)
Jade (nephrite)
Height: 2⅛ inches (5.4 cm)
Purchase: Nelson Trust, 35-88

50. *Kneeling Figure* (back and front), 4th–3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Height: 4¼ inches (10.8 cm)
Purchase: Nelson Trust, 32-185/2



50



51

51. *Pair of Horses*, 3rd century B.C.E.
Eastern Zhou Dynasty (771–256 B.C.E.)
Bronze
Length: 10½ inches (26.7 cm); 9¼ inches (23.5 cm)
Purchase: Nelson Trust, 32-185/7 A,B

52. *Ritual Disc*, type *bi*, 3rd century B.C.E.
From Jincun, Henan Province
Eastern Zhou Dynasty (771–256 B.C.E.)
Jade (nephrite)
Diameter: 6 9/16 inches (16.7 cm)
Purchase: Nelson Trust, 50-43



52

53. *Amphora*
From Sichuan Province
Eastern Zhou Dynasty, Warring States period
(480–221 B.C.E.)
Dark gray earthenware with white paint
Height: 13½ inches (34.3 cm)
Purchase: acquired through the bequest
of Jeanne Harris, F98-9



53



54



55

54. *Lid with Ring Handle*
Eastern Zhou Dynasty, Warring States period
(480–221 B.C.E.)
Bronze with silver inlay
Diameter: 4⅞ inches (12.4 cm)
Purchase: Nelson Trust, 44-4

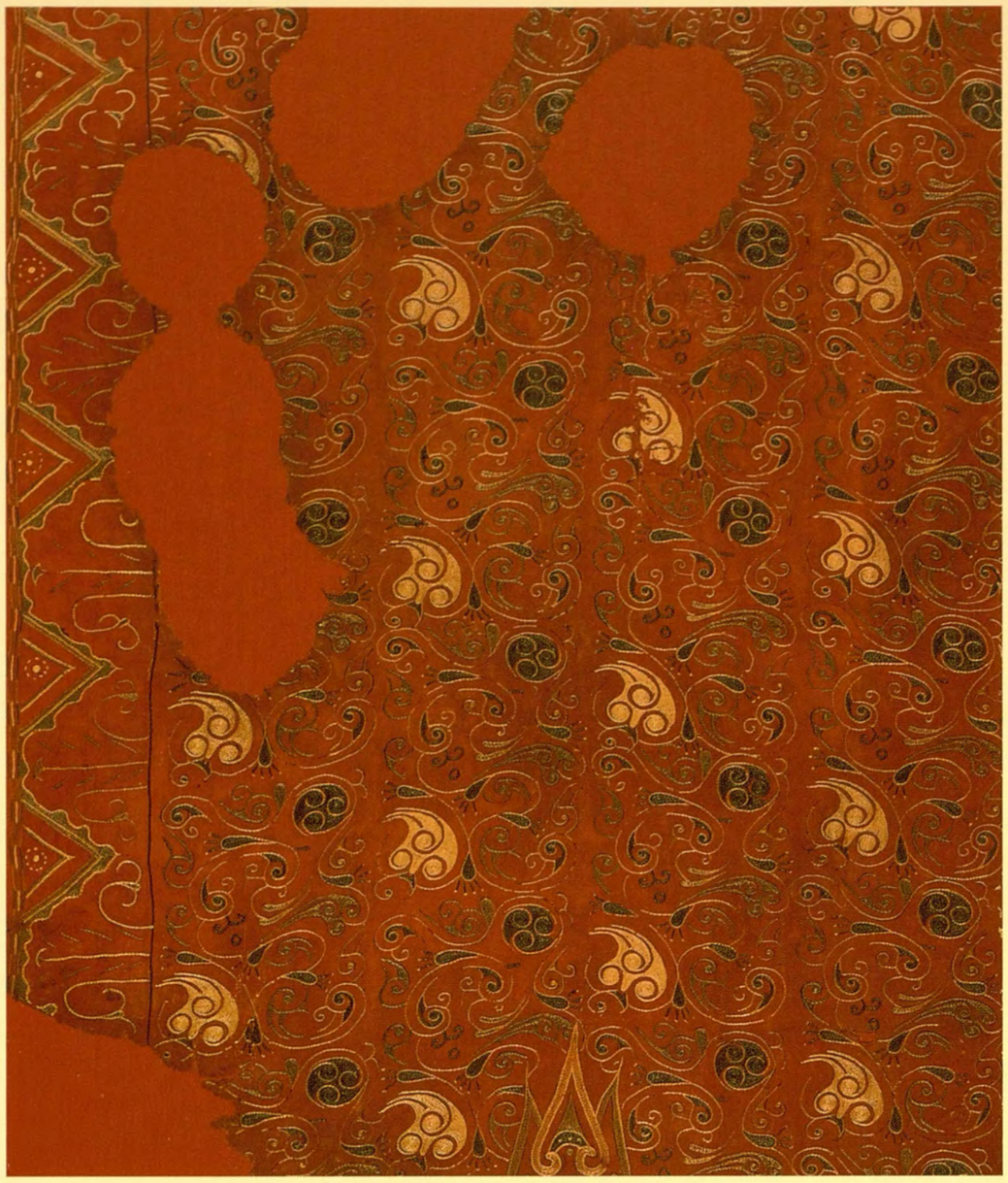
55. *Covered Bowl*
Eastern Zhou Dynasty, Warring States period
(480–221 B.C.E.)
Earthenware with glass inlaid before firing
4½ × 5 inches (11.4 × 12.7 cm)
Purchase: Nelson Trust, 34-157 A,B

Qin and Han Dynasty (221 B.C.E.–220 C.E.)

56. *Pair of Fittings*, type *zun*, early 3rd century B.C.E.
Western Han Dynasty (206 B.C.E.–8 C.E.)
Gilt bronze and glass
Height: 12½ inches (31.8 cm), each
Purchase: 2000.15.1, 2*

56





57

57. *Embroidery with Scrolling Forms,*
Western Han Dynasty
(206 B.C.E.–8 C.E.)
Silk chain-stitch embroidery
on tightly woven silk
23¼ × 19½ inches (59.1 × 49.5 cm)
Purchase: Nelson Trust through the
George H. and Elizabeth O. Davis
Fund, 2006.24



59

58. *Boshan Incense Burner,*
late 2nd century B.C.E.
Western Han Dynasty
(206 B.C.E.–8 C.E.)
Bronze
Height: 9½ inches (24.1 cm)
Purchase: Nelson Trust, 43-15



58

59. *Covered Jar,* 2nd century B.C.E.
Western Han Dynasty
(206 B.C.E.–8 C.E.)
Earthenware with unfired coloring
Height: 24 inches (61.0 cm)
Purchase: Nelson Trust, 32-49 A,B



60



61

61. *Lamp in the Form of a Ram*,
2nd–1st century B.C.E.
Western Han Dynasty
(206 B.C.E.–8 C.E.)
Bronze
Length: 5⅝ inches (14.3 cm)
Purchase: Nelson Trust, 35-218

62. *Covered Jar*, 2nd–1st century B.C.E.
Western Han Dynasty
(206 B.C.E.–8 C.E.)
Earthenware with unfired coloring
Height: 9⅞ inches (25.2 cm)
Purchase: Nelson Trust, 35-125/1 A,B



62

63. *Round Container with Lid*,
early 2nd century B.C.E.
From Changsha, Hunan Province
Western Han Dynasty
(206 B.C.E.–8 C.E.)
Black and red lacquer on wood
with gilt bronze mounts
Diameter: 8⅛ inches (20.6 cm)
Purchase: Nelson Trust, 48-36/1 A,B



63



64



65

66



64. *Round Container with Lid*,
early 2nd century B.C.E.
From Changsha, Hunan Province
Western Han Dynasty (206 B.C.E.–8 C.E.)
Black and red lacquer on wood
Diameter: 8¼ inches (21.0 cm)
Purchase: Nelson Trust, 48-36/2 A,B

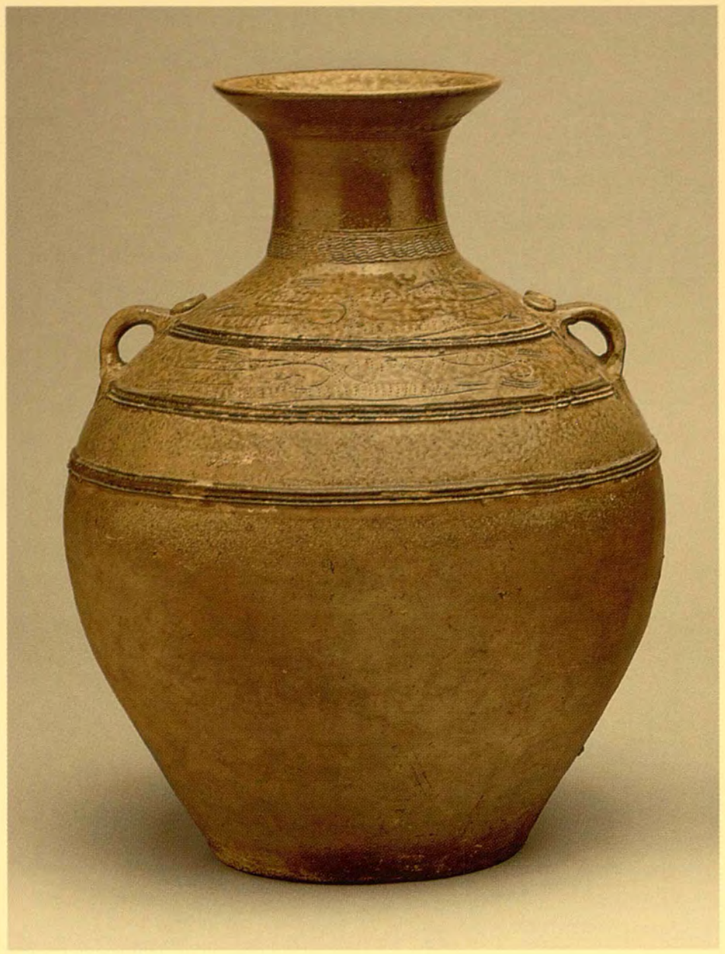
65. *Wine Cup* (one of a pair),
early 2nd century B.C.E.
From Changsha, Hunan Province
Western Han Dynasty (206 B.C.E.–8 C.E.)
Black and red lacquer on wood
Length: 6 11/16 inches (17.0 cm)
Purchase: Nelson Trust, 48-36/5

66. *Lian Vessel for Toiletries*
Western Han Dynasty (206 B.C.E.–8 C.E.)
Gilt bronze
Height: 8¾ inches (22.2 cm)
Purchase: Nelson Trust, 46-91

67. *Tomb Door Pull of Dragon Mask with Ring*
Western Han Dynasty (206 B.C.E.–8 C.E.)
Gilt bronze
Height: 18½ inches (47.0 cm)
Purchase: the Lillian M. Diveley
Fund, 2000.9.1.A,B



67



68



69

68. *Jar,* 1st century B.C.E.–1st century C.E.
Han Dynasty (206 B.C.E.–220 C.E.)
Glazed proto-stoneware
Height: 15 inches (38.1 cm)
Purchase: Nelson Trust, 31-136/2

69. *Belthook*
Han Dynasty (206 B.C.E.–220 C.E.)
Gilt bronze
Length: 7⅛ inches (18.2 cm)
Purchase: Nelson Trust, 33-1471

70. *Cosmic Mirror Resting on a Celestial Dragon Stand*
Eastern Han Dynasty (25–220 C.E.)
Gilt bronze
Height: 14⅝ inches (37.1 cm)
Purchase: the Edith Ehrman Memorial Fund, F95-18/1, 2

70





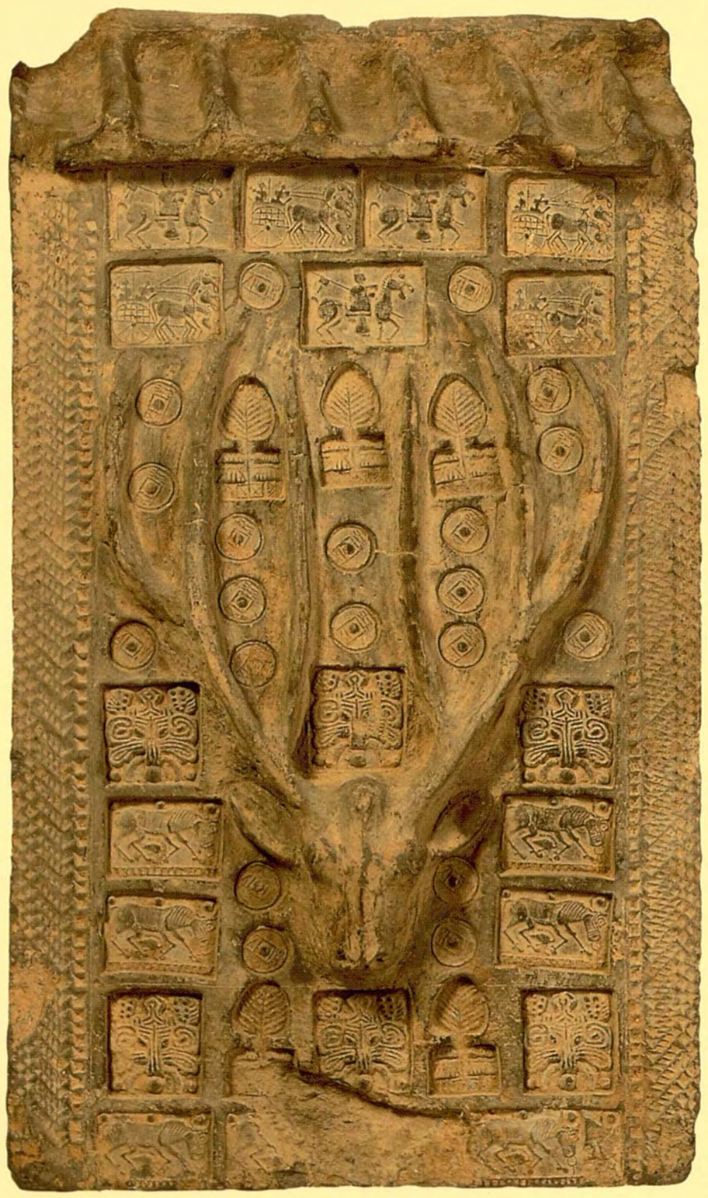
71

71. *Two Hairpin Heads* and *Bottle*
Eastern Han Dynasty (25–220 C.E.)
Gold with gold granular work
and turquoise inlay
Height: ⅝ inch (1.6 cm); 1 9/16 inches
(3.9 cm); ¾ inch (1.9 cm)
Purchase: Nelson Trust, 34-33; 40-50; 34-32



72

72. *Jar*
Eastern Han Dynasty (25–220 C.E.)
Stoneware with incised decoration
Height: 17 inches (43.2 cm)
Purchase: Nelson Trust, 32-13



73

73. *Tomb Tile*
Eastern Han Dynasty (25–220 C.E.)
Earthenware with traces of color
27¾ × 16 inches (70.5 × 40.6 cm)
Purchase: Nelson Trust, 35-287/5

74



74. *Casing Slab of a Tomb Chamber*
Eastern Han Dynasty (25–220 C.E.)
Limestone
39 × 24¼ inches (99.1 × 61.6 cm)
Purchase: Nelson Trust, 34-73



75



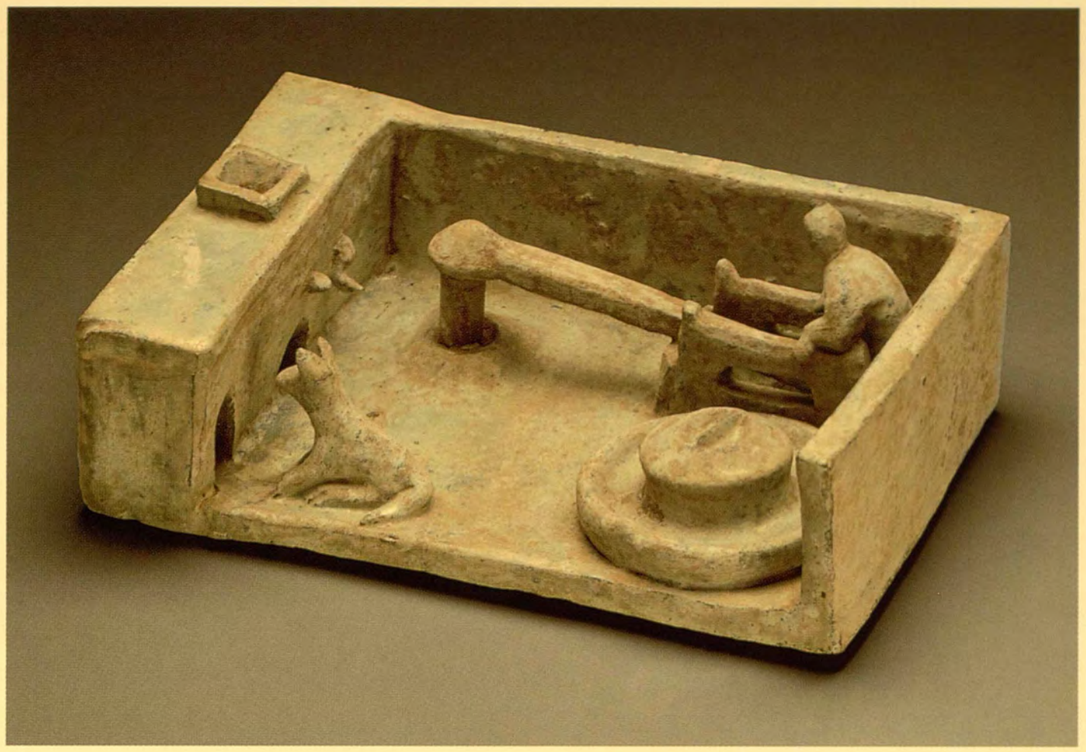
76

75. *Three-Storied Watchtower,*
2nd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with iridescent green glaze
34½ × 14 × 15 inches (87.6 × 35.6 × 38.1 cm)
Purchase: Nelson Trust, 34-206

76. *Model of a House,* 1st century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with unfired coloring
52 × 33½ × 27 inches
(132.1 × 85.1 × 68.6 cm)
Purchase: Nelson Trust, 33-521



77



78

77. *Storehouse*, 2nd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with iridescent green glaze
16 × 8¼ × 16¼ inches
(40.6 × 21.0 × 41.3 cm)
Purchase: Nelson Trust, 34-204

78. *Grain Yard*, 2nd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with iridescent green glaze
2½ × 8¾ × 6 inches (6.3 × 22.3 × 15.2 cm)
Purchase: Nelson Trust, 34-207

79. *Lampstand* (one of a pair),
2nd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with iridescent green glaze
Height: 11½ inches (29.2 cm)
Purchase: Nelson Trust, 34-213/1

80. *Gnome (Earth Spirit?)*,
3rd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with traces of slip
and unfired coloring
Height: 7½ inches (19.1 cm)
Gift of Laurence Sickman, 77-45



79



80



81. *Chimera* (male of a paired couple), early 3rd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Limestone
Length: 69 inches (175.3 cm)
Purchase: Nelson Trust, 44-26/1

82. *Tray*, 2nd century C.E.
Eastern Han Dynasty (25–220 C.E.)
Earthenware with unfired coloring
Diameter: 15 inches (38.1 cm)
Purchase: Nelson Trust, 34-218

83. *Mirror with Scene of Taoist Immortals and Flying Horses*, early 3rd century C.E.
From Shaoxing, Zhejiang Province
Eastern Han Dynasty (25–220 C.E.)
Bronze
Diameter: 9¼ inches (23.5 cm)
Gift of the Friends of Art in memory of Mrs. George H. Bunting Jr., F86-2

81



82



83



84



85

84. *Chimera Head* (one of a pair),
3rd century C.E.
Probably from Ye, Linzhang County,
Henan Province
Three Kingdoms period (220–280 C.E.)
Limestone
Height: 16¼ inches (41.3 cm)
Purchase: Nelson Trust, 34-95/1

85. *Shakyamuni Buddha Seated on the Lion Throne*, early 5th century C.E.
Northern Wei Dynasty (386–534 C.E.)
Gilt bronze
Height: 5 inches (12.7 cm)
Purchase: Nelson Trust, 51-25

86. *Guardian Warrior*, late 3rd–
early 4th century C.E.
Western Jin Dynasty (265–317 C.E.)
Earthenware with traces of unfired coloring
Height: 13¼ inches (33.7 cm)
Purchase: Nelson Trust, 33-555



86



87

87. *Recumbent Lion*, 4th–6th century C.E.
Southern Dynasties (317–589 C.E.) or
Northern Dynasties (386–581 C.E.)
Jade (nephrite)
Length: 3 7/16 inches (8.7 cm)
Bequest of Laurence Sickman, F88-40/26



88

88. *Shrine of Shakyamuni Buddha*,
dated 494 C.E.
Northern Wei Dynasty (386–534 C.E.)
Gray limestone with traces of color
Height: 21 inches (53.4 cm)
Purchase: Nelson Trust, 59-47



89

89. *Shakyamuni Buddha*,
c. 460–480 C.E.
Northern Wei Dynasty
(386–534 C.E.)
Gilt bronze
Height: 6¼ inches (15.9 cm)
Purchase: Nelson Trust, 31-137/29



90

90. *Head of a Buddha*, c. 490 C.E.
From Yungang, Shanxi Province
Northern Wei Dynasty
(386–534 C.E.)
Coarse sandstone
Height: 15 inches (38.1 cm)
Purchase: Nelson Trust, 31-83



91

91. *Pair of Wrestlers*
Northern Wei (386–534 C.E.) to
Western Wei (535–556 C.E.) Dynasty
Earthenware with traces of unfired coloring
Height: 11½ inches (29.3 cm), each
Purchase: Nelson Trust, 34-45/1, 2

92. *Offering Procession of the Empress as Donor with Her Court*, C. 522 C.E.
From Longmen, Binyang Central Cave,
Henan Province
Northern Wei Dynasty (386–534 C.E.)
Fine, dark gray limestone with
traces of color
76 × 109 inches (193.0 × 276.9 cm)
Purchase: Nelson Trust, 40-38

92

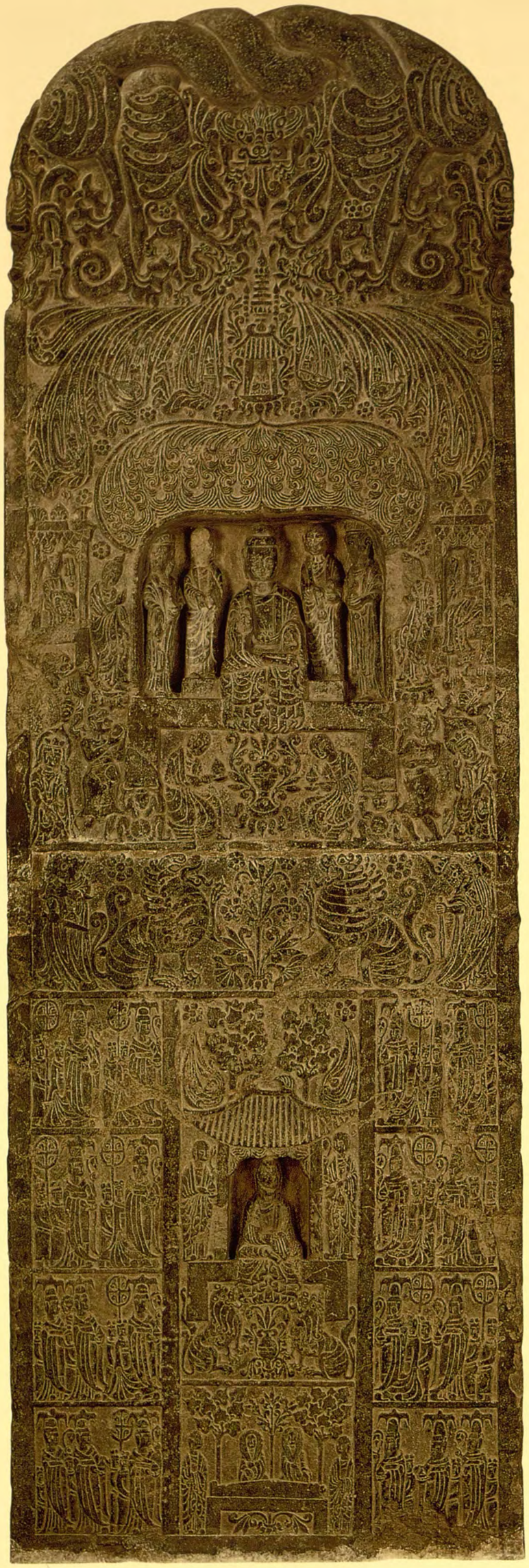




93. *Episode from Stories of Filial Piety* (left side of a sarcophagus and detail), c. 525 C.E.
Northern Wei Dynasty (386–534 C.E.)
Fine, dark gray limestone
24½ × 88 inches (62.2 × 223.5 cm)
Purchase: Nelson Trust, 33-1543/2

94. *Buddhist Stele with Scenes from the Lotus Sutra* (overall and detail), c. 537 C.E.
From Ruicheng Xian, Shanxi Province
Western Wei Dynasty (535–556 C.E.)
Fine, dark gray limestone
98 × 31¼ inches (248.9 × 79.4 cm)
Purchase: Nelson Trust, 37-27

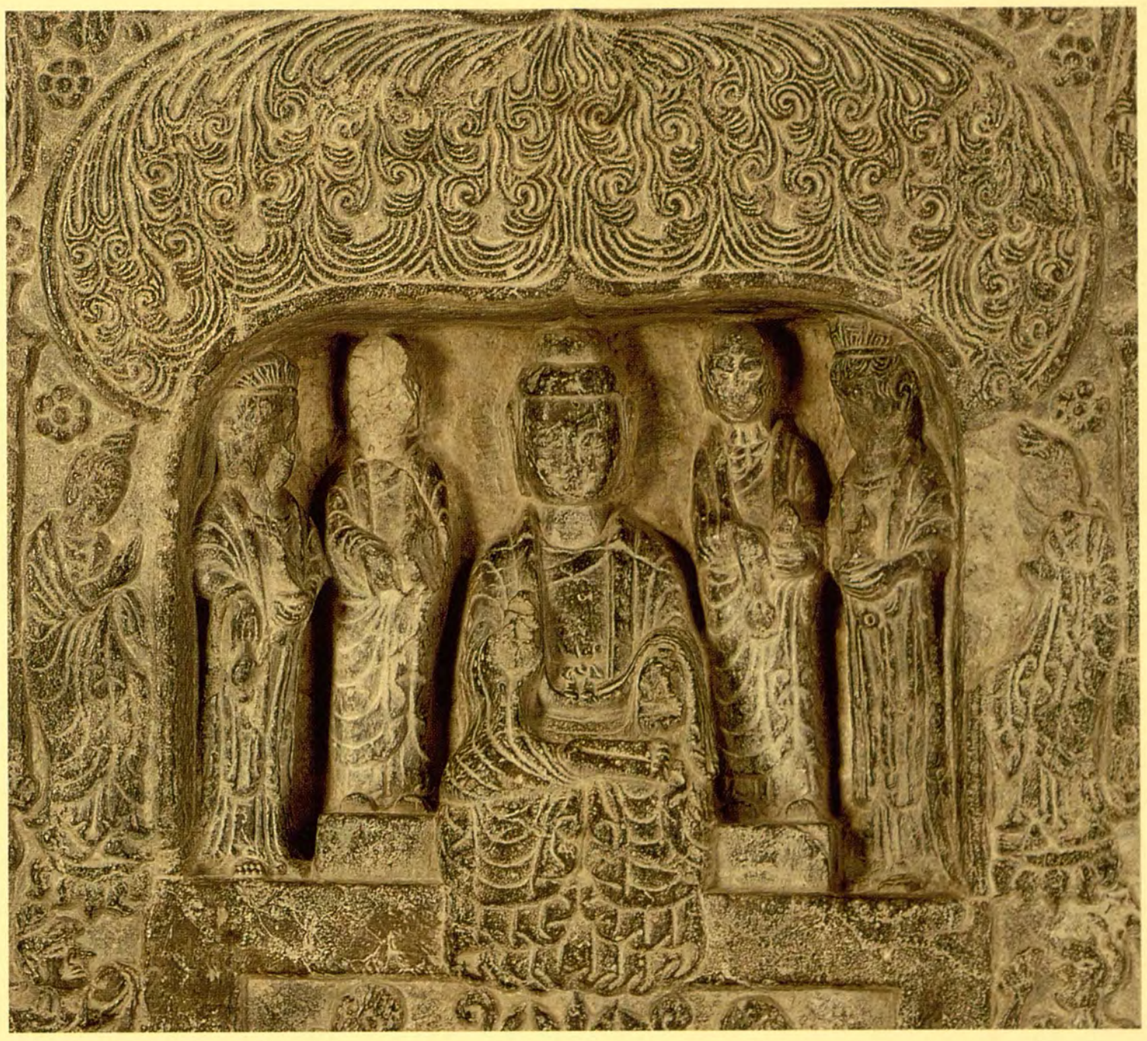
95. *Two Men Bearing a Drum* (from a set of eight musicians), early 6th century C.E.
Northern Wei Dynasty (386–534 C.E.)
Earthenware with traces of unfired coloring
Height: 12 inches (30.5 cm)
Purchase: Nelson Trust, 32-186/7



94



95





96

96. *Shakyamuni Buddha Attended by Bodhisattvas, Monks and Apsaras—A Casing Slab from a Buddhist Monument*, early 6th century C.E.
Northern Wei Dynasty (386–534 C.E.)
Buff sandstone
27¾ × 25 inches (70.5 × 63.5 cm)
Purchase: Nelson Trust, 51-27

97. *Guardian Lion* (one of a pair),
c. 520–540 C.E.
Northern Wei (386–534 C.E.) to Western Wei (535–556 C.E.) Dynasty
Dark gray limestone
Height: 20¾ inches (52.7 cm)
Purchase: Nelson Trust, 40-31/1



97



98

98. *Buddha Seated on a Lotus Throne*
Northern Qi Dynasty (550–577 C.E.)
White marble
Height: 25 inches (63.5 cm)
Purchase: Nelson Trust, 59-15

99. *Vase*
Northern Qi Dynasty (550–577 C.E.)
Glazed stoneware with molded decoration
Height: 20½ inches (52.1 cm)
Purchase: Nelson Trust, 40-3/3

99



100



101



100. *Atlantean Figure of a Winged Demon*
From Xiangtangshan, Hebei Province
Northern Qi Dynasty (550–577 C.E.)
Limestone
Height: 34 inches (86.4 cm)
Purchase: Nelson Trust, 35-276

101. *Warrior*, c. 550 C.E.
Northern Qi Dynasty (550–577 C.E.)
Earthenware with traces of unfired coloring
Height: 12¼ inches (31.1 cm)
Gift in memory of Lt. Harrell H. Rule, 43-7



102

102. *Seated Shakyamuni Buddha*
Northern Qi Dynasty (550–577 C.E.)
Gilt bronze
Height: 7½ inches (19.1 cm)
Purchase: Nelson Trust, 46-38



103

103. *Bust of a Guardian King*, c. 570–575 C.E.
Probably from Xiangtangshan,
Hebei Province
Northern Qi Dynasty (550–577 C.E.)
Gray limestone
Height: 21¾ inches (55.3 cm)
Purchase: Nelson Trust, 53-48



104

104. *Standing Guanyin Bodhisattva*
Northern Zhou Dynasty (557–581 C.E.)
Yellowish conglomerate stone
with traces of color
Height: 20 inches (50.8 cm)
Purchase: Nelson Trust, 59-39



105

105. *Stele of Shakyamuni Buddha Attended by Guanyin Bodhisattva and Dashizhi Bodhisattva* (front and detail of back), dated 569 C.E.
From Zhangzi Xian, Shanxi Province
Northern Qi Dynasty (550–577 C.E.)
Fine, dark gray limestone with heavy coloring and gilding
91½ × 29 inches (232.4 × 73.7 cm)
Purchase: Nelson Trust, 32-52



106



107



108

106. *Torso of a Buddha, probably Shakyamuni Buddha*, c. 575–600 C.E.
Northern Zhou (557–581 C.E.) to
Sui (581–618 C.E.) Dynasty
Yellowish conglomerate stone
Height: 28 inches (71.1 cm)
Purchase: Nelson Trust, 33-91

Sui and Tang Dynasty (581–906 C.E.)

107. *Pair of Bodhisattvas*, c. 580–589 C.E.
Sui Dynasty (581–618 C.E.)
Gilt bronze
Height: 4¼ inches (10.8 cm);
4 inches (10.2 cm)
Gift of Laurence Sickman, F87-8/2, 3

108. *Guanyin Bodhisattva*
Sui Dynasty (581–618 C.E.)
Bronze with turquoise inlay
Height: 12 inches (30.5 cm)
Purchase: Nelson Trust, 32-186/9



109



110



111

109. *Guanyin Bodhisattva*, c. 590–600 C.E.
Sui Dynasty (581–618 C.E.)
Light gray limestone with traces of gilding
Height: 52 inches (132.1 cm)
Purchase: Nelson Trust, 35-308

110. *Shrine of Guanyin Bodhisattva*,
dated 599 C.E.
Sui Dynasty (581–618 C.E.)
Gilt bronze
Height: 8½ inches (21.6 cm)
Gift of Laurence Sickman in memory
of Mrs. Paul Mallon, 79-41

111. *Head of a Buddha*, c. 584 C.E.
From Tianlongshan, Cave Eight,
Shanxi Province
Sui Dynasty (581–618 C.E.)
Coarse sandstone with traces of color
Height: 16 inches (40.6 cm)
Gift of Dr. and Mrs. Nicholas S.
Pickard, F99-29



112

112. *Torso of a Bodhisattva*,
late 6th century C.E.
Sui Dynasty (581–618 C.E.)
White marble
Height: 62 inches (157.5 cm)
Purchase: Nelson Trust, 40-46

113. *Pair of Bodhisattva Torsos*,
early 7th century C.E.
Sui Dynasty (581–618 C.E.)
White marble
Height: 43 inches (109.2 cm);
42½ inches (108.0 cm)
Purchase: Nelson Trust, 40-32, 33





113



114

116





115

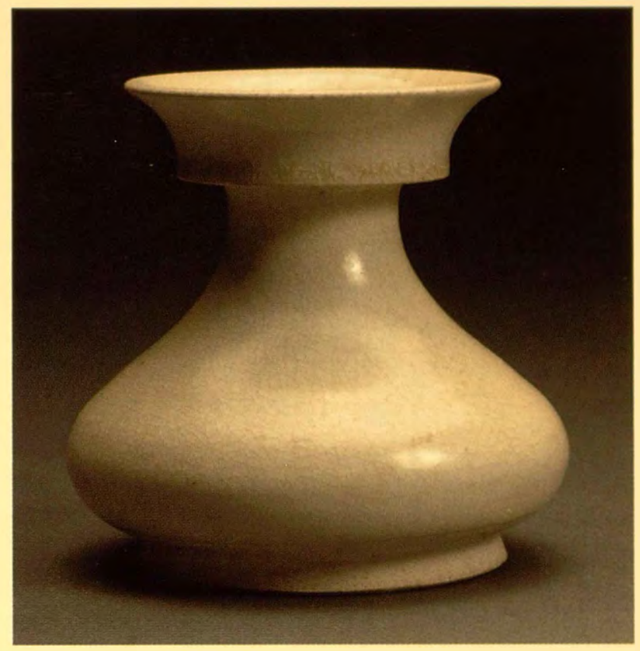
114. *Loaded Camel*, late 6th–early 7th century C.E.
Sui (581–618 C.E.) to Tang (618–906 C.E.) Dynasty
Earthenware with unfired coloring
Height: 10½ inches (26.7 cm)
Purchase: Nelson Trust, 31-136/10

115. *Front Panel of a Buddhist Shrine*, early 7th century C.E.
Sui Dynasty (581–618 C.E.)
Hard, fine, gray limestone
Height: 27¼ inches (69.2 cm)
Purchase: Nelson Trust, 37-17

116. *Standing Buddha*, 8th–9th century
Korea
Unified Silla Dynasty (668–918 C.E.)
Gilt bronze
Height: 9¾ inches
Purchase: Nelson Trust, 49-18



117



118



119

117. *Bullock Cart*, early 7th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with unfired coloring
Length: 31 inches (78.7 cm)
Gift of C. T. Loo, 31-143

118. *Jar*, late 7th century C.E.
Tang Dynasty (618–906 C.E.)
Glazed porcelaneous ware
Height: 5 1/16 inches (12.8 cm)
Purchase: Nelson Trust, 84-5

119. *Turkic Caravan Woman Rousing Her Camel While Nursing*
Tang Dynasty (618–906 C.E.)
Earthenware with unfired coloring
Height: 16 inches (40.6 cm)
Purchase: 2002.7*



120

120. *Four Ladies of the Court Playing Polo*, 650–700 C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with traces of unfired coloring
Height: 10 inches (25.4 cm), average of each figure
Purchase: acquired through the generosity of Katherine Harvey, 48-31/1–4

121. *Guardian Lion*, c. 681 C.E.
From Longmen, Zhiyun Cave, Henan Province
Tang Dynasty (618–906 C.E.)
Gray limestone
Height: 55½ inches (141.0 cm)
Purchase: Nelson Trust, 33-670

122. *Bactrian Camel with Central Asian Rider*, c. 700 C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with unfired coloring
Height: 15½ inches (39.4 cm)
Gift in memory of Mrs. M. R. Sickman, 54-65



121

122





123

123. *Stem Cup*, late 7th–early 8th century C.E.
Tang Dynasty (618–906 C.E.)
Silver with repoussé and chased decoration
Diameter: 2½ inches (6.3 cm)
Purchase: Nelson Trust, 52-20



124

125



124. *Guardian Lion*, late 7th–early 8th century C.E.
Tang Dynasty (618–906 C.E.)
White marble with traces of color
Height: 11¾ inches (29.9 cm)
Purchase: Nelson Trust, 46-85

125. *Dragon Finial*, late 7th–early 8th century C.E.
Tang Dynasty (618–906 C.E.)
Gilt bronze
Height: 5⅛ inches (13.0 cm)
Purchase: the Asian Art Acquisition Fund in memory of Laurence Sickman, F98-8



126

126. *Mirror with Dragon Motif,*
8th century C.E.
Tang Dynasty (618–906 C.E.)
Copper alloy
Diameter: 12¼ inches (31.1 cm)
Purchase: Nelson Trust, 40-3/1

127. *Seated Maitreya Buddha,*
c. 725 C.E.
From Tianlongshan, Shanxi Province
Tang Dynasty (618–906 C.E.)
Coarse sandstone with traces of
original coloring
Height: 20 inches (50.8 cm)
Purchase: Nelson Trust, 32-65/2

128. *Lid of a Box in the Form of a Ram,*
late 7th–8th century C.E.
Tang Dynasty (618–906 C.E.)
Silver with parcel gilt and
engraved decoration
Length: 3⅛ inches (7.9 cm)
Purchase: Nelson Trust, 50-10 A



127

129. *Cup with Ring Handle,*
late 7th–early 8th century C.E.
Tang Dynasty (618–906 C.E.)
Silver with engraved decoration
Height: 2⅜ inches (6.0 cm)
Purchase: Nelson Trust, 50-15



128



129



130



131

132



133

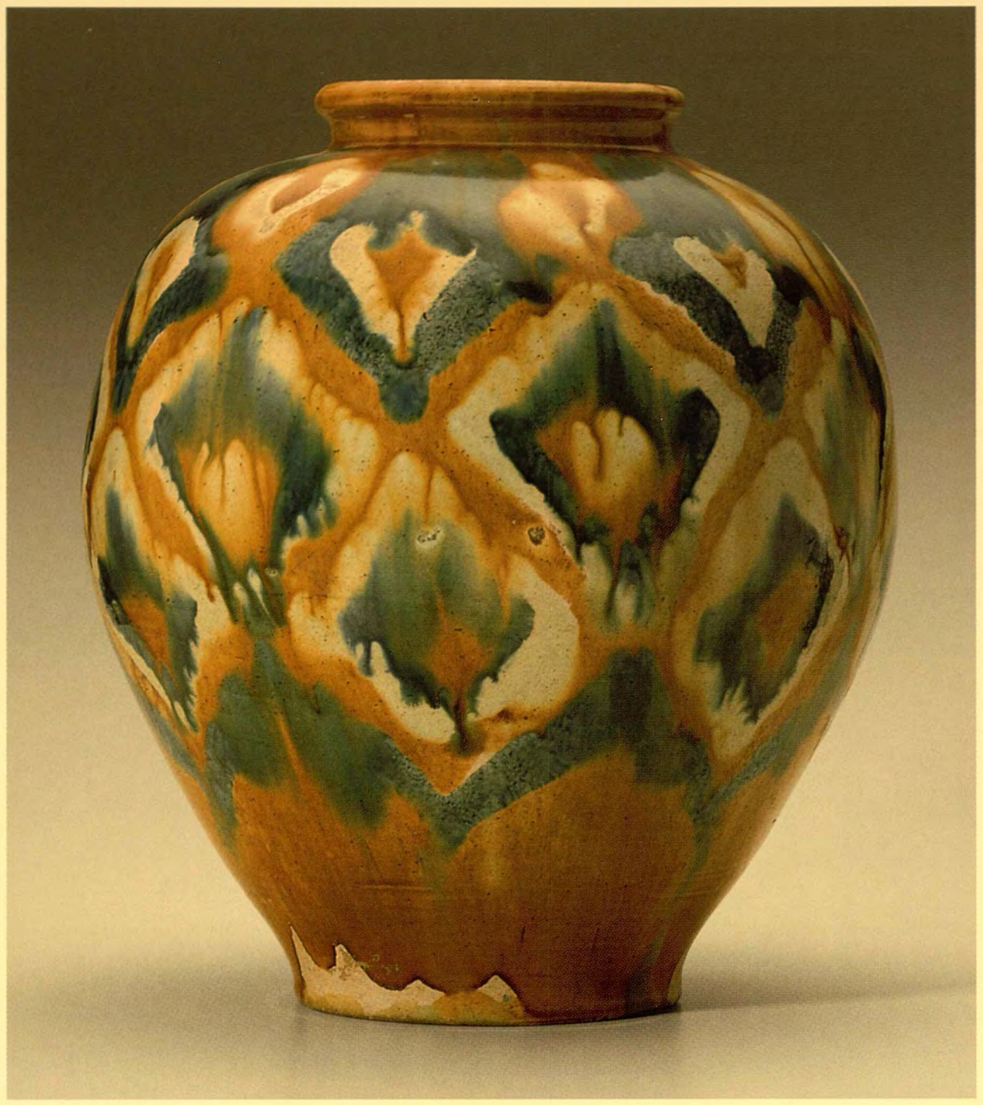


130. *Pair of Equestrian Figures*,
early 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 15½ inches (39.4 cm), each
Purchase: Nelson Trust, 49-22/1, 2

131. *Tripod Jar*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 7⅞ inches (20.0 cm)
Purchase: Nelson Trust, 39-39

132. *Lady Holding a Child with Parrot and Dog*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 15¾ inches (40.0 cm)
Purchase: Nelson Trust, 39-27

133. *Saddle Horse*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 27 inches (68.6 cm)
Gift of Mr. Sadajiro Yamanaka, 32-67



134

134. *Jar*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 12 inches (30.5 cm)
Purchase: Nelson Trust, 52-19

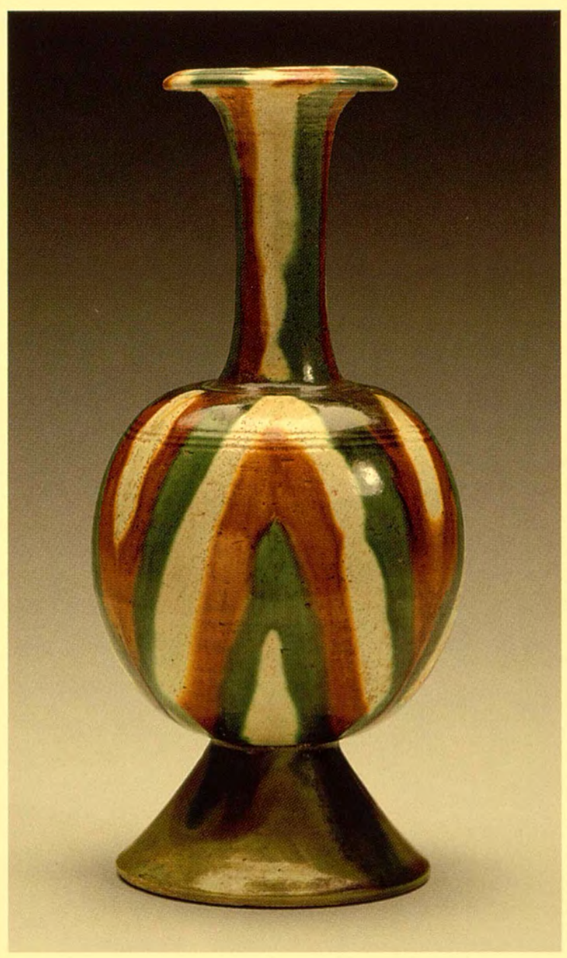
135. *Tray with Tazza and Wine Cups*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Diameter of tray: 9½ inches (24.1 cm)
Purchase: Nelson Trust, 72-1/1–11

136. *Bottle*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 8⅞ inches (22.6 cm)
Purchase: Nelson Trust, 55-47

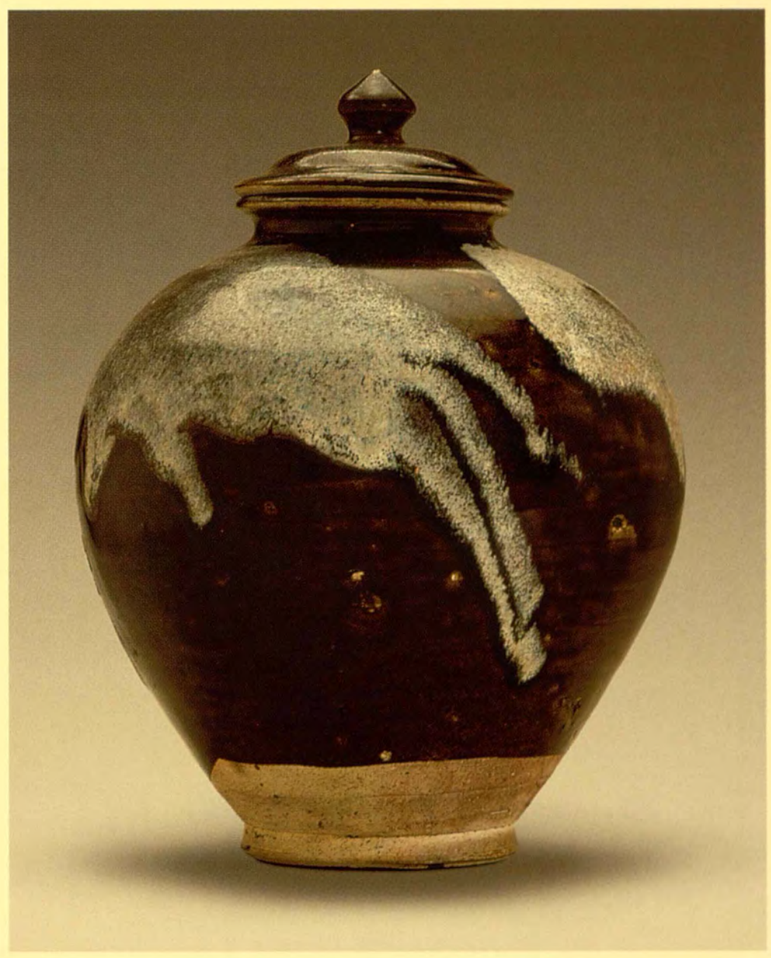
137. *Covered Jar*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
White stoneware with phosphatic (blue) splashed treacle glaze
Height: 11½ inches (29.2 cm)
Purchase: acquired through the generosity of Mrs. DeVere Dierks in memory of Ruth Dierks Konstantinou, F80-34 A,B



135



136



137





138



139

138. *Bowl* (interior and side), 8th century C.E.
Tang Dynasty (618–906 C.E.)
Silver with parcel gilt, repoussé
and chased decoration
Diameter: 6⅜ inches (16.2 cm)
Purchase: Nelson Trust, 56-72

139. *Court Official*, early to
mid-8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 35½ inches (90.2 cm)
Purchase: F83-8/7*

140. *Saddle Horse*, early to
mid-8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 30 inches (76.2 cm)
Purchase: F83-8/1*



140

141. *Covered Jar*, 8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 9 inches (22.9 cm)
Purchase: Nelson Trust, 39-6 A,B

142. *Guardian King*, early to
mid-8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 35½ inches (90.2 cm)
Purchase: F83-8/9*



141

142





143

143. *Bactrian Camel with Packsaddle*,
early to mid-8th century C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with three-color lead glaze
Height: 36⅛ inches (91.8 cm)
Purchase: F83-8/3*



144

144. *Shakyamuni Buddha as Master of Gods and Men*, second quarter of the 8th century C.E.
Tang Dynasty (618–906 C.E.)
Gray sandstone with traces of gesso and color
Height: 26 inches (66.0 cm)
Purchase: acquired through the generosity of the Hall Family Foundation, F85-11



145

145. *Imperial Birthday Mirror with Dancing Celestial Horses and Auspicious Birds*, datable to the reign of Emperor Xuanzong (r. 729–756 C.E.)
Tang Dynasty (618–906 C.E.)
Silvered copper alloy
Diameter: 9⅜ inches (23.7 cm)
Purchase: acquired through the generosity of the Hall Family Foundation, F87-6

146. *Guardian of the North*, c. 740–750 C.E.
Tang Dynasty (618–906 C.E.)
Earthenware with traces of unfired coloring
Height: 28 inches (71.1 cm)
Purchase: Nelson Trust, 34-70



146



147



148

147. Attributed to Chen Hong, active c. 725–after 756 C.E.
The Eight Noble Officials (section),
10th century C.E. or earlier
Tang Dynasty (618–906 C.E.)
Handscroll: ink, color, silver, and gold on silk
9⅞ × 32⅜ inches (25.2 × 82.3 cm), overall
Purchase: Nelson Trust, 49-40

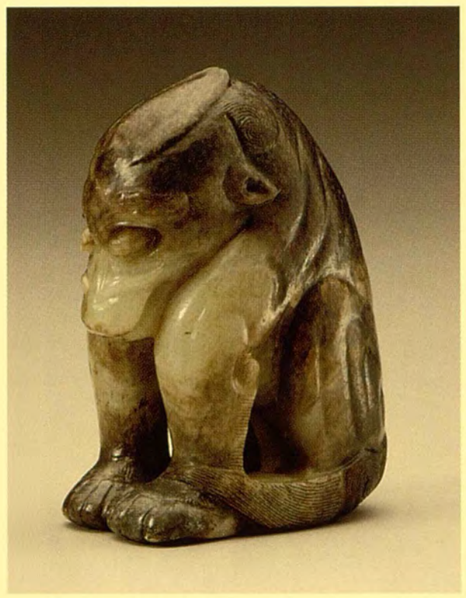
148. *Seated Potala Guanyin Bodhisattva*,
8th century C.E.
Tang Dynasty (618–906 C.E.)
Bronze
Height: 6⅛ inches (15.6 cm)
Bequest of Laurence Sickman, F88-37/52

149. *Recumbent Camel*, 8th–9th century C.E.
Tang Dynasty (618–906 C.E.)
Jade (nephrite)
Length: 2 15⁄16 inches (7.5 cm)
Bequest of Laurence Sickman, F88-40/27

150. *Ape*, 8th–9th century C.E.
Tang Dynasty (618–906 C.E.)
Jade (nephrite)
Height: 3⅛ inches (7.9 cm)
Bequest of Laurence Sickman, F88-40/28



149



150

151



151. *Fragment of a Buddhist Wall Painting*,
8th–9th century C.E.
From Bazaklik, Turfan, Xinjiang Province
Tang Dynasty (618–906 C.E.)
Ink and color on clay
17½ × 13¾ inches (44.4 × 35.0 cm)
Purchase: Nelson Trust, 43-17



152

152. *Traveling Shrine of Vairocana and Eight Bodhisattvas on a Garbhadhatu Mandala*, 9th–10th century C.E.
Tang Dynasty (618–906 C.E.)
Sandalwood with traces of red and green coloring
12¼ × 14 inches (31.1 × 35.6 cm)
Purchase: Nelson Trust, 44-18

153. *Seated Manjusri Bodhisattva*, late 9th–early 10th century C.E.
Tang (618–906 C.E.) to Five Dynasties (907–960 C.E.)
Gilt bronze
Height: 5⅝ inches (14.3 cm)
Purchase: the Lillian M. Diveley Fund, 2000.23

154. Copy after Zhou Fang, active 766–after 796 C.E., Tang Dynasty (618–906 C.E.)
Palace Ladies Tuning the Lute, 12th century copy
Handscroll: ink and color on silk
11 × 29⅝ inches (28.0 × 75.3 cm)
Purchase: Nelson Trust, 32-159/1

155. *Sketches on the Back of a Sutra Fragment* (section), late 9th–early 10th century C.E.
Tang (618–906 C.E.) to Five Dynasties (907–960 C.E.)
Handscroll: ink on paper
8¾ × 55½ inches (22.2 × 141.0 cm), overall
Purchase: Nelson Trust, 51-78



153

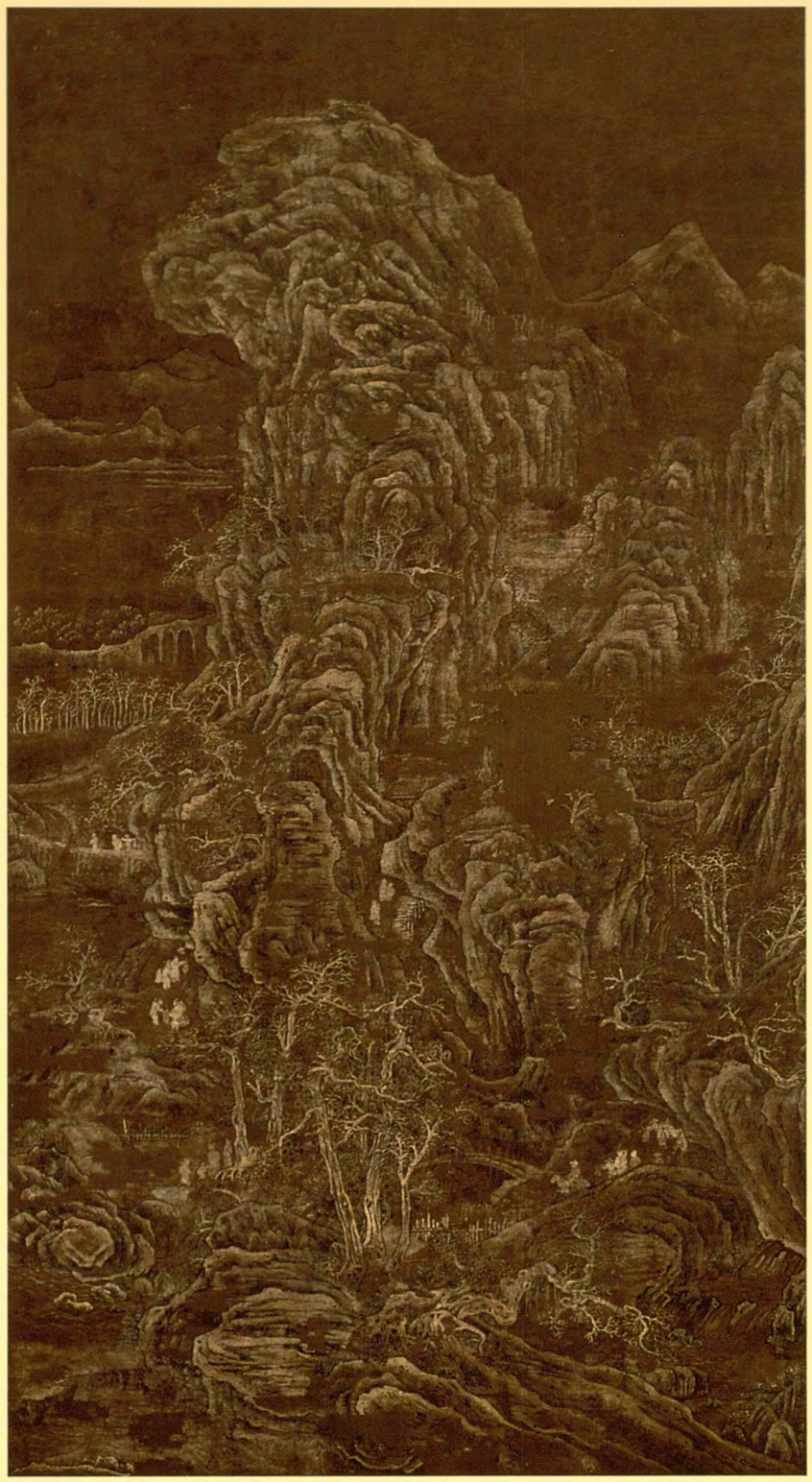


154

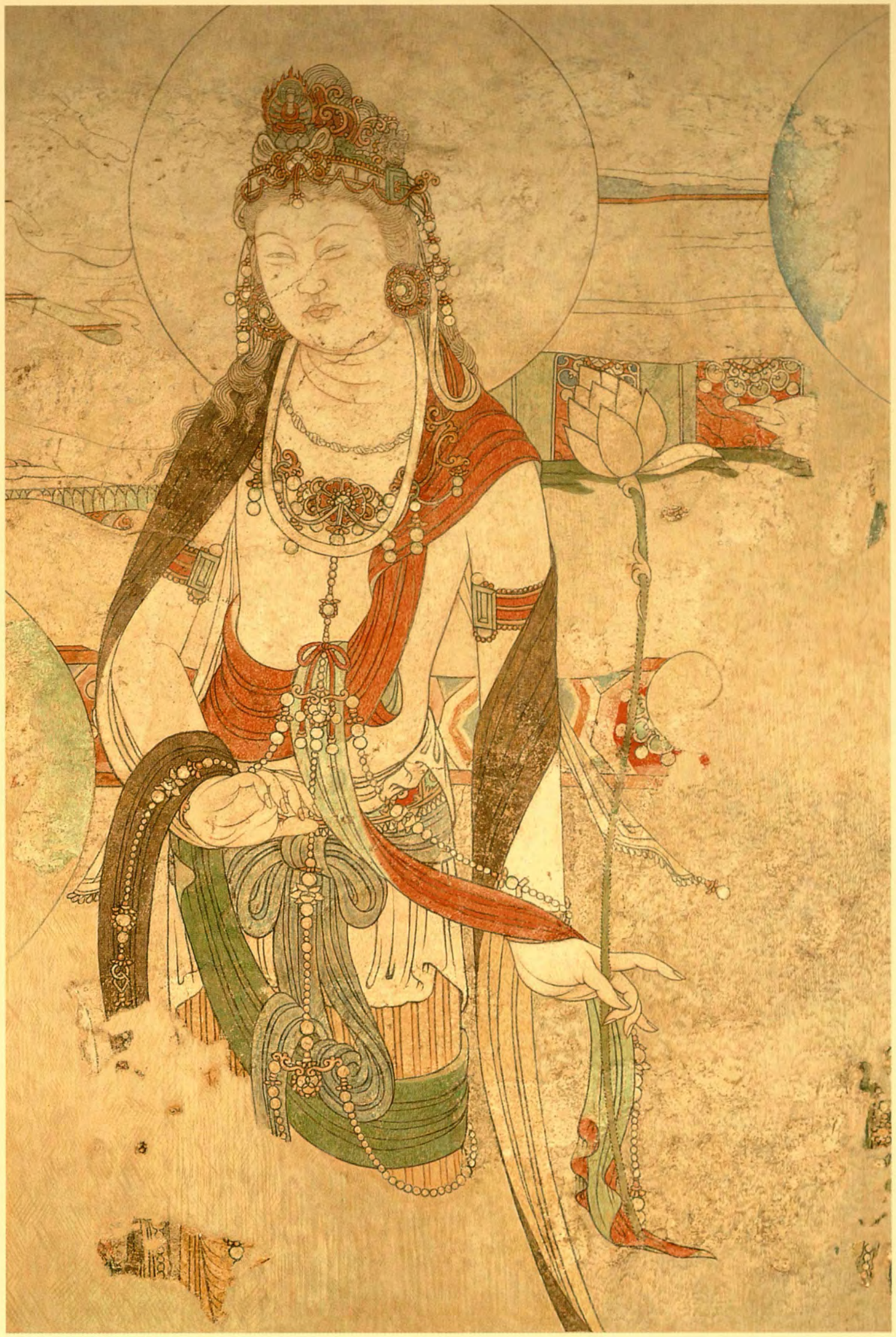


155

Five Dynasties (907–960 C.E.)



156



157

156. Jing Hao, c. 870/880–c. 935/940 C.E.
Travelers in Snow-Covered Mountains
Five Dynasties (907–960 C.E.)
Hanging scroll laid down on panel: ink, white pigment, and slight color on silk
53½ × 29½ inches (135.9 × 75.0 cm)
Purchase: Nelson Trust, 40-15

157. *Guanyin Bodhisattva*, datable to the 2nd year of the Tianfu reign period (937 C.E.)
From Cisheng Si, Wenxian, Henan Province
Five Dynasties (907–960 C.E.)
Ink and color on clay
69 1/16 × 35 inches (175.4 × 88.9 cm)
Gift of Mr. C. T. Loo, 50-64 B



158



159

158. *Ruyilun Guanyin (Cintamani chakra) Bodhisattva Seated on a Lotus Throne*, dated in the Guangshun reign period (951–953 C.E.)
From Cisheng Si, Wenxian, Henan Province
Five Dynasties (907–960 C.E.)
Ink and color on clay
84 × 61½ inches (213.4 × 156.2 cm)
Purchase: Nelson Trust, 52-6

159. *Two Bodhisattvas Burning Ritual Incense*, datable to the Guangshun reign period (951–953 C.E.)
From Cisheng Si, Wenxian, Henan Province
Five Dynasties (907–960 C.E.)
Ink and color on clay
69 × 35½ inches (175.3 × 90.2 cm)
Gift of Mr. C. T. Loo, 50-64 A

Liao, Song, and Jin Dynasties (907–1279)

160. Attributed to Li Cheng,
(919–967 C.E.)
A Solitary Temple amid Clearing Peaks
Northern Song Dynasty (960–1127)
Hanging scroll: ink and slight color on silk
44 × 22 inches (111.8 × 55.9 cm)
Purchase: Nelson Trust, 47-71

161. *Vase*
Liao Dynasty (907–1125)
Cizhou ware
Height: 8 inches (20.3 cm)
Purchase: Nelson Trust, 35-103

162. *Amphora Jar*
Liao Dynasty (907–1125)
Glazed porcelaneous ware
Height: 16¼ inches (41.3 cm)
Purchase: Nelson Trust, 40-3/2

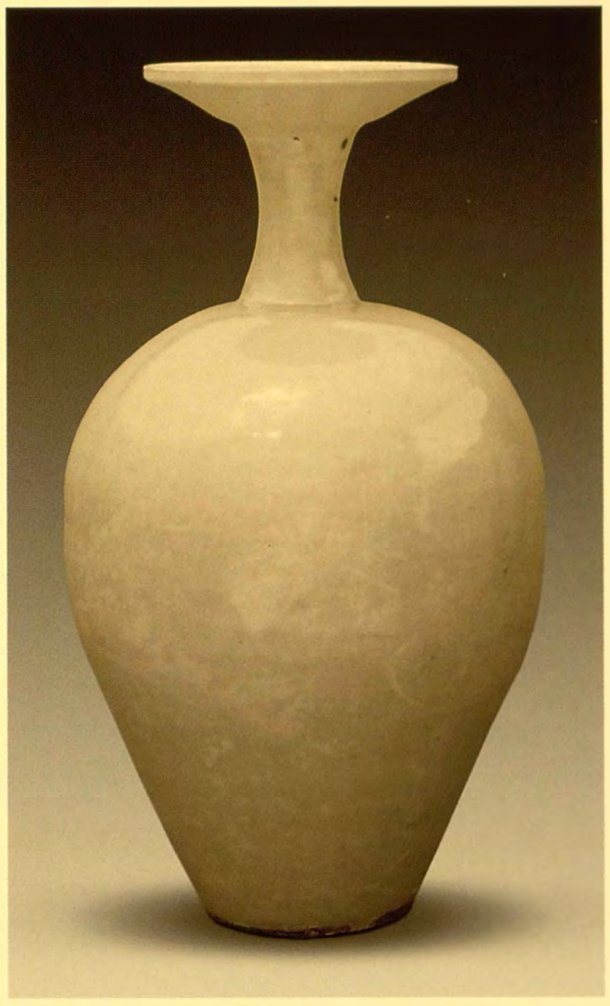


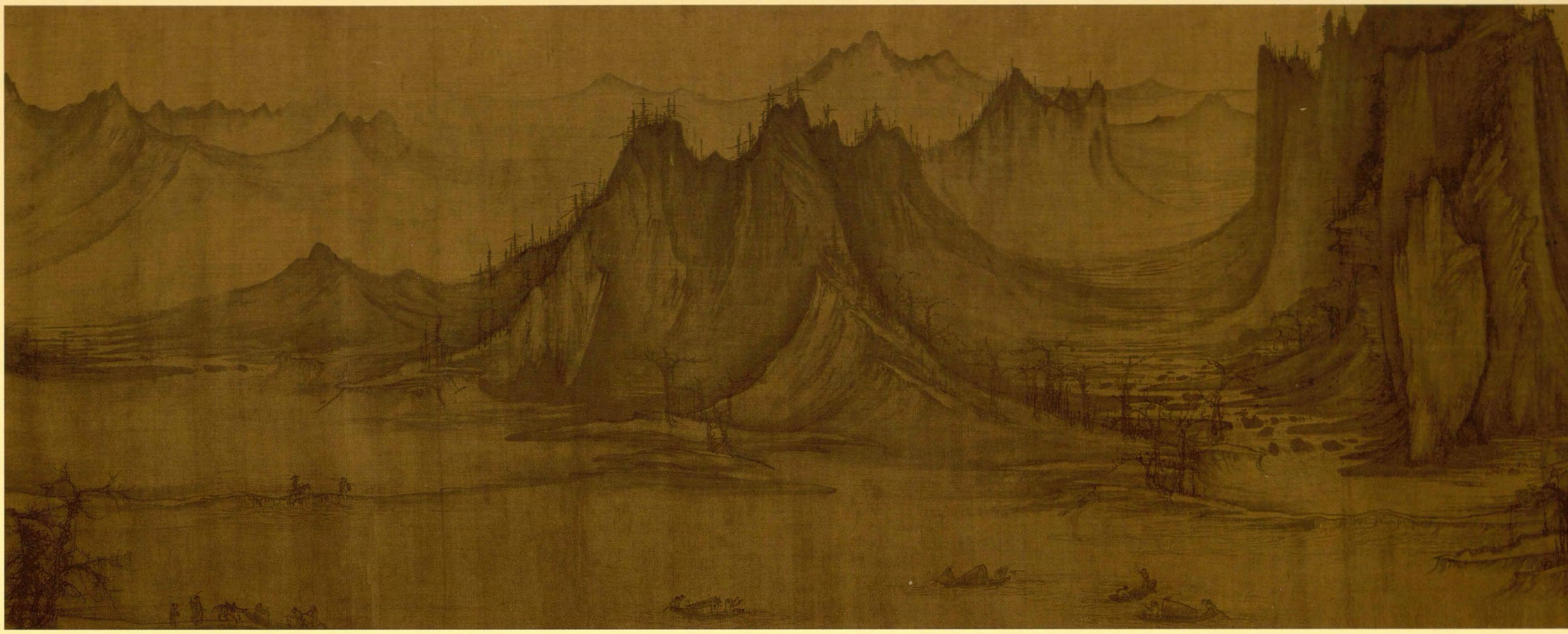
160



161

162

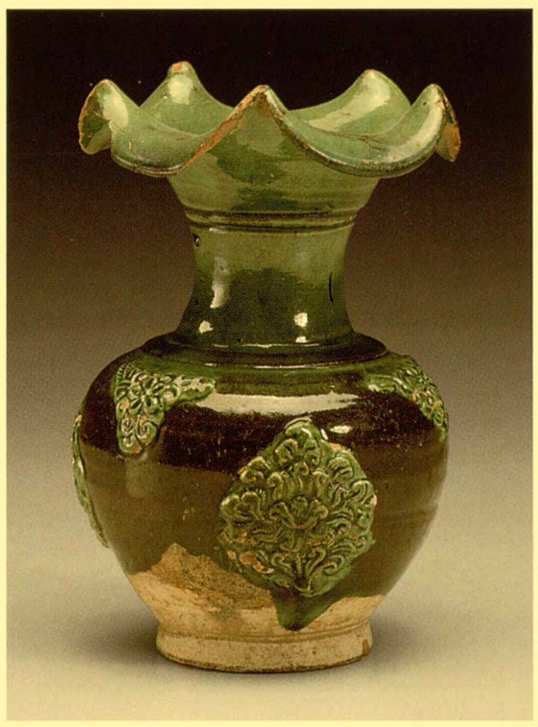




163

163. Xu Daoning, c. 970–1051/1052
Fishermen's Evening Song (section), c. 1049
Northern Song Dynasty (960–1127)
Handscroll: ink and slight color on silk
19 × 82½ inches (48.3 × 209.6 cm), overall
Purchase: Nelson Trust, 33-1559

164. *Vase*
Liao Dynasty (907–1125)
Glazed stoneware with appliqué decoration
Height: 5⅞ inches (14.9 cm)
Purchase: Nelson Trust, 35-109

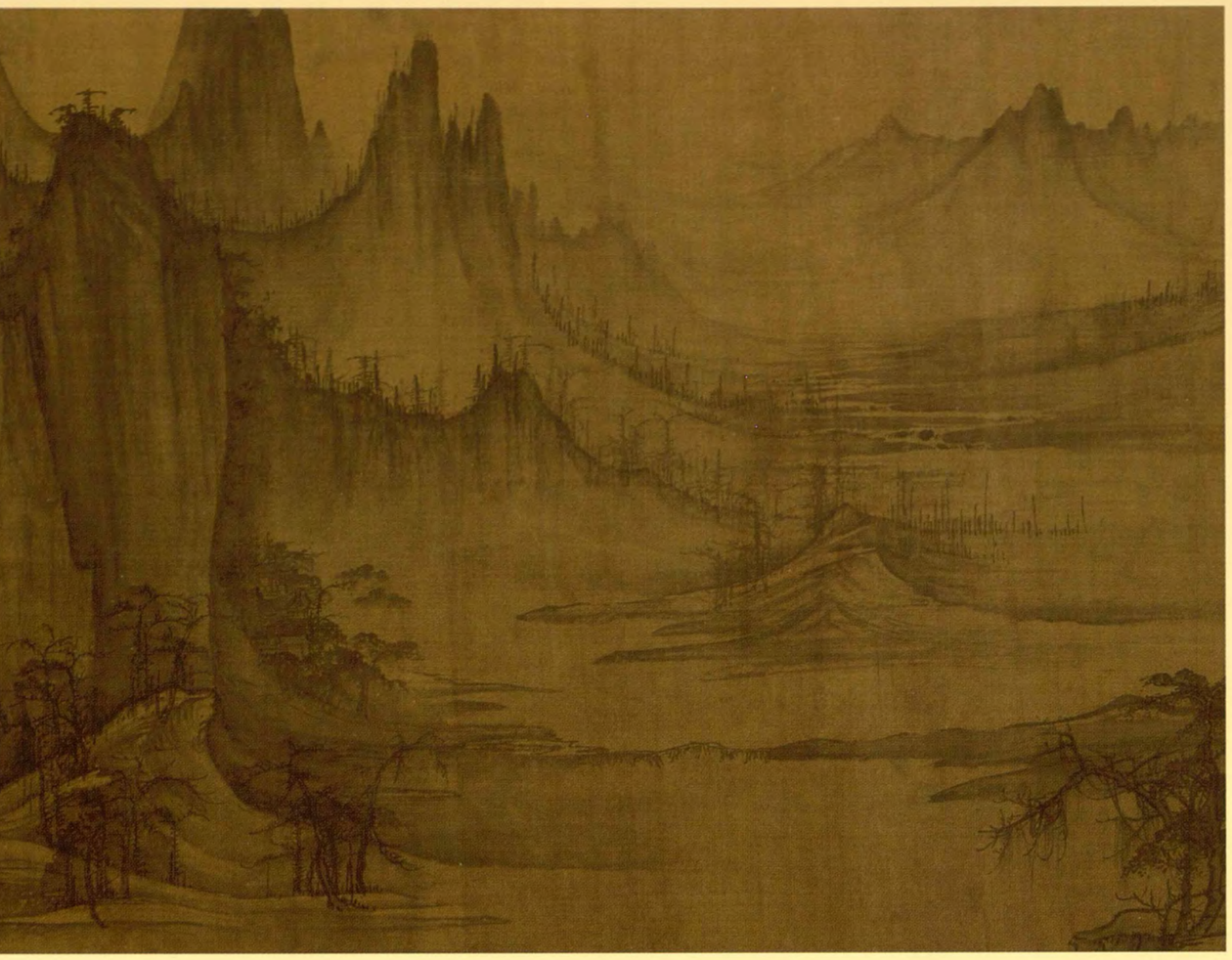


164

165. *Head of a Luohan*, 11th–12th century
Liao (907–1125) or Northern Song
(960–1127) Dynasty
Dry lacquer on coarse cloth with
lacquer coloring
Height: 12¼ inches (31.1 cm)
Purchase: Nelson Trust, 31-84



165



166. *Manjusri Bodhisattva of the Five Chignons*, late 10th–early 11th century
Liao Dynasty (907–1125)
Gilt bronze
Height: 6¾ inches (17.2 cm)
Bequest of Laurence Sickman, F88-37/75 A

167. *Amitabha Buddha of the Forty-eight Vows*, late 10th–early 11th century
Liao Dynasty (907–1125)
Gilt bronze
Height: 10¼ inches (26.0 cm)
Purchase: Nelson Trust, 46-84



166

167





168



169

168. *Guanyin of the Southern Sea (Nanhai Guanyin)*, 11th–12th century
Liao Dynasty (907–1125)
Wood with multiple layers of paint
Height: 95 inches (241.3 cm)
Purchase: Nelson Trust, 34-10

169. *Flower Vase with Dragon Motif*
Northern Song Dynasty (960–1127)
Cizhou ware
Height: 22⅜ inches (56.8 cm)
Purchase: Nelson Trust, 35-116

170. *Jar*, early 12th century
Northern Song Dynasty (960–1127)
Cizhou ware
Diameter: 6½ inches (16.6 cm)
Bequest of Laurence Sickman, F88-39/20



170

171. *Covered Jar*, late 11th–early 12th century
Northern Song Dynasty (960–1127)
Ding ware
Height: 5¼ inches (13.3 cm)
Purchase: Nelson Trust, 35-99 A,B



171

172. *Luohan*, 11th–12th century
From Yixian, Hebei Province
Liao Dynasty (907–1125)
Earthenware with three-color lead glaze
Height: 40 inches (101.6 cm)
Purchase: Nelson Trust, 34-6



172

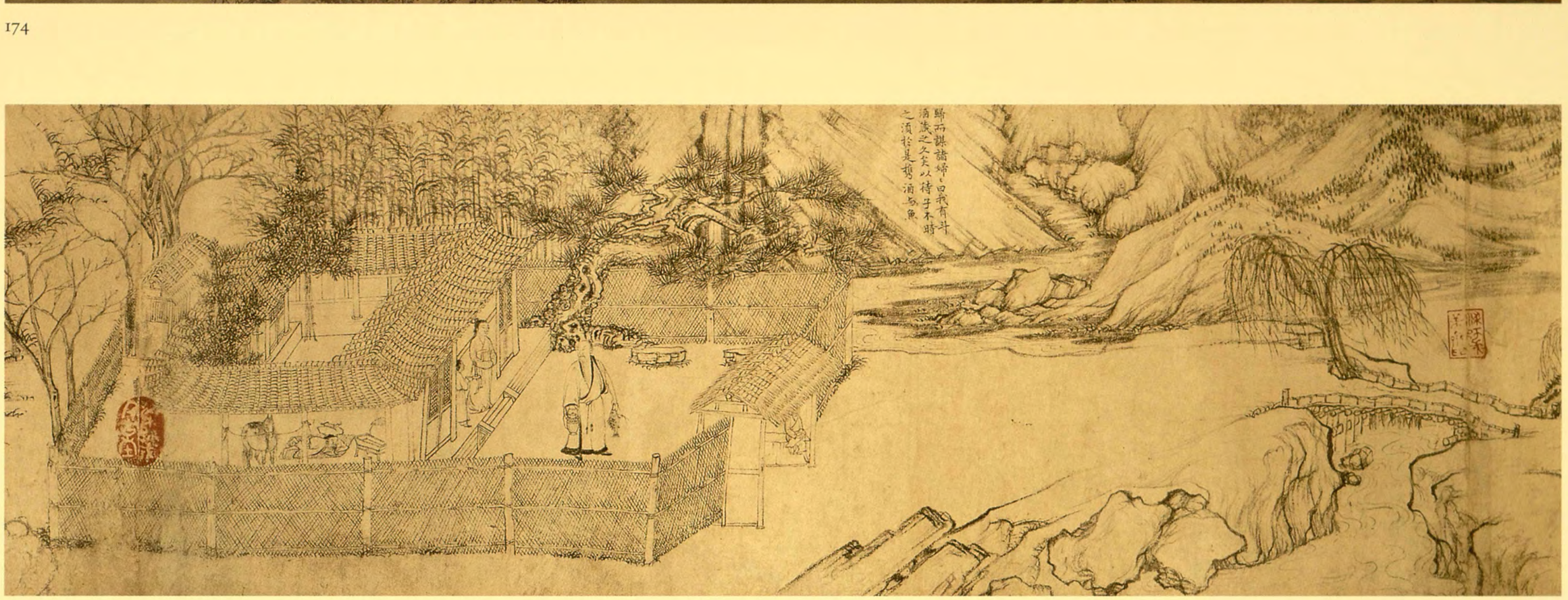


173

173. *Receptacle for Flower Petals*
Northern Song Dynasty (960–1127)
Ding ware
Height: 7⅛ inches (18.2 cm)
Purchase: Nelson Trust, 35-95



174



175

174. Jiang Shen, c. 1090–1138
Verdant Mountains (section)
Song Dynasty (960–1279)
Handscroll: ink and slight color on silk
12 1/16 × 116 1/2 inches (30.6 × 296.0 cm), overall
Purchase: Nelson Trust, 53-49

175. Attributed to Qiao Zhongchang,
active late 11th–early 12th century
Illustration to the Second Prose Poem on the Red Cliff (section)
Northern Song Dynasty (960–1127)
Handscroll: ink on paper
11 5/8 × 220 5/8 inches (29.5 × 560.4 cm), overall
Purchase: Nelson Gallery Foundation, F80-5



176



177



178



179

176. *Dish*, 12th century (glaze cut and inscription engraved in 1777)
Northern Song Dynasty (960–1127)
Jun ware
Diameter: 6⅝ inches (16.8 cm)
Gift of Dr. and Mrs. Maurice H. Cottle, 73-22

177. *Plate*, 12th century
Northern Song Dynasty (960–1127)
Ding ware with incised underglaze decoration
Diameter: 10½ inches (26.7 cm)
Purchase: Nelson Trust, 33-7/11

178. *Jar*, 12th century
Northern Song Dynasty (960–1127)
Jian ware
Height: 10½ inches (26.7 cm)
Purchase: Nelson Trust, 40-53

179. *Miniature Cinerary Sarcophagus*, c. 1100
Northern Song Dynasty (960–1127)
Silver with repoussé and engraved decoration
5⅛ × 6⅜ × 3⁷⁄₁₆ inches
(13.0 × 16.2 × 8.7 cm)
Purchase: Nelson Trust, 69-10

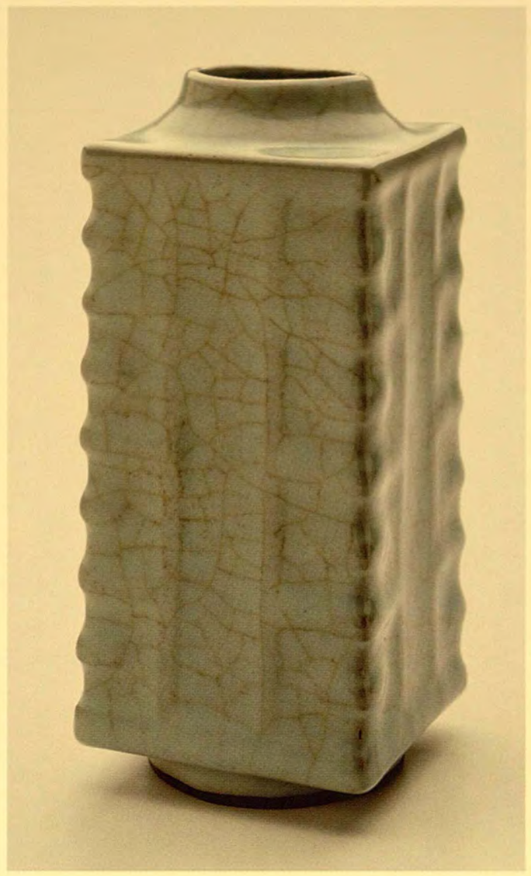
180. *Architectural Reliquary for Cinerary Remains*
Southern Song Dynasty (1127–1279)
Longquan ware
12¾ × 6½ × 5⅝ inches
(32.4 × 16.5 × 14.3 cm)
Purchase: 2001.24.A,B*



180



181



182

181. *Covered Jar*
Southern Song Dynasty (1127–1279)
Longquan ware
Height: 9¾ inches (24.8 cm)
Purchase: Nelson Trust, 33-7/21 A,B

182. *Vase in the Shape of an Ancient Jade Zong*
Southern Song Dynasty (1127–1279)
Guan ware
Height: 7¼ inches (18.4 cm)
Purchase: Nelson Trust, 32-158/2

183. *Gazing at a Waterfall*, late 12th century
Southern Song Dynasty (1127–1279)
Album leaf: ink and color on silk
9⅜ × 9⅞ inches (23.8 × 25.2 cm)
Gift of Robert H. Ellsworth, 2007.7

184. *Fighting Birds on a Branch of Camellia*, 12th century
Southern Song Dynasty (1127–1279)
Album leaf: ink and color on silk
9¼ × 10½ inches (23.5 × 26.7 cm)
Purchase: Nelson Trust, 49-13



183



184

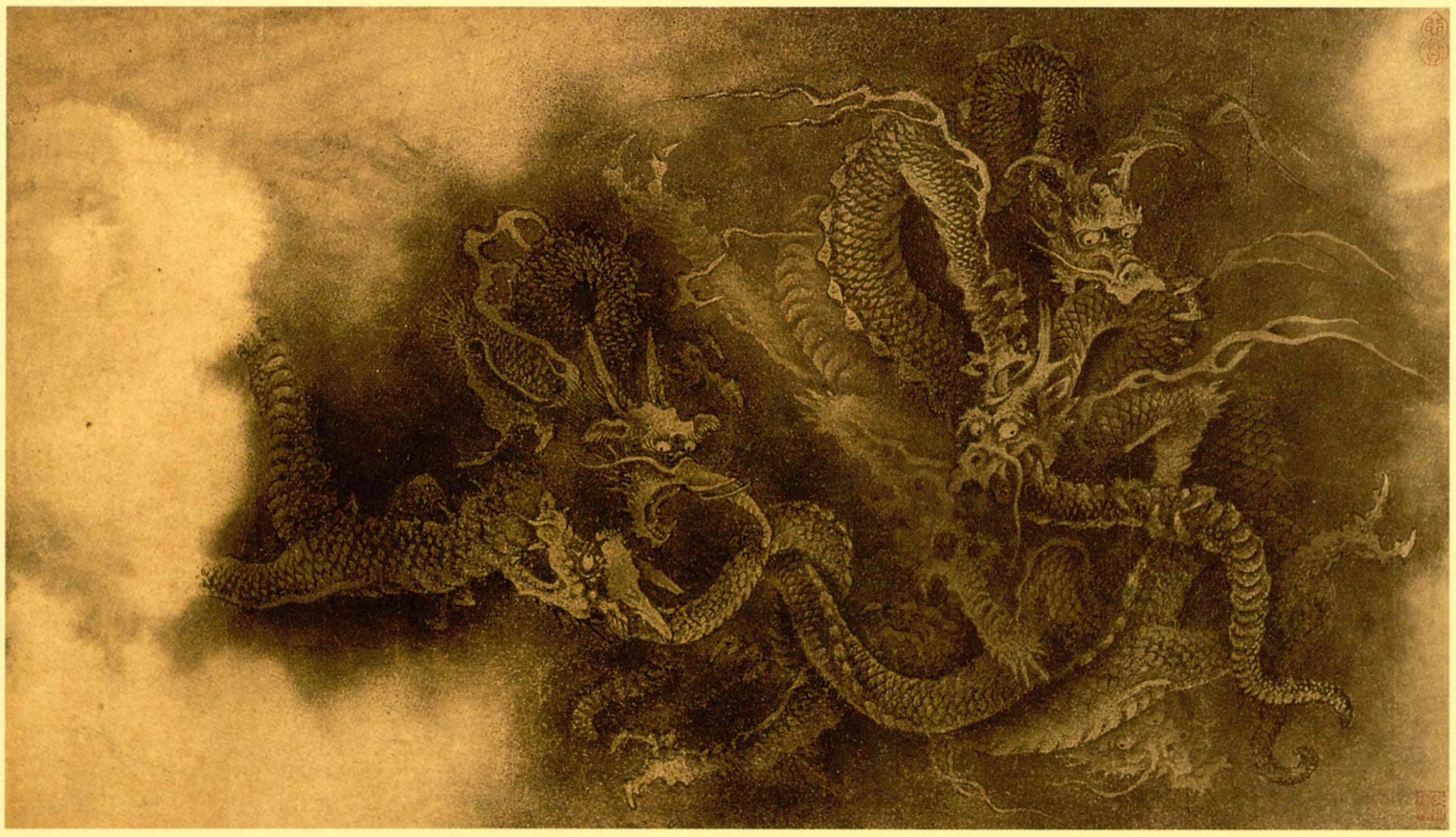
185

185. Wang Liyong, active 1120–after 1145
The Transformations of Laojun (section)
Southern Song Dynasty (1127–1279)
Handscroll: ink and color on silk
17⅝ × 152½ inches (44.8 × 387.4 cm), overall
Purchase: Nelson Trust, 48-17

186. Chen Rong, c. 1200–1266
Five Dragons
Southern Song Dynasty (1127–1279)
Handscroll: ink on paper
13½ × 23½ inches (34.3 × 59.7 cm)
Purchase: Nelson Trust, 48-15

187. *Fish and Water Grasses*, 13th century
Southern Song Dynasty (1127–1279)
Hanging scroll: ink on silk
27¾ × 17¾ inches (70.5 × 45.1 cm)
Purchase: Nelson Trust, 46-54

186





187



188

189





188. Xia Gui, active 1180–after 1224
Twelve Views of Landscape (section)
Southern Song Dynasty (1127–1279)
Handscroll: ink on silk
11 × 90¾ inches (28.0 × 230.5 cm), overall
Purchase: Nelson Trust, 32-159/2

189. Ma Yuan, active before 1190–after 1225
Composing Poetry on a Spring Outing (two sections)
Southern Song Dynasty (1127–1279)
Handscroll: ink and color on silk
11⅝ × 119 inches (29.5 × 302.3 cm), overall
Purchase: Nelson Trust, 63-19



190



191



192

190. Li Song, active 1190–1230
The Red Cliff (Second Excursion)
Southern Song Dynasty (1127–1279)
Album leaf mounted as hanging scroll:
ink and slight color on silk
9¾ × 10¼ inches (24.8 × 26.0 cm)
Purchase: Nelson Trust, 49-79

191. Li Song, active 1190–1230
Tang Emperor Minghuang Watching a Cockfight
Southern Song Dynasty (1127–1279)
Album leaf: ink and slight color on silk
9¼ × 8¼ inches (23.5 × 21.0 cm)
Purchase: Nelson Trust, 59-17

192. *Children at Play in a Garden*,
mid-13th century
Southern Song Dynasty (1127–1279)
Hanging scroll: ink and color on silk
68⅛ × 39 inches (173.0 × 99.0 cm)
Purchase: acquired through the generosity
of the Hall Family Foundation, F83-51



193

193. *The Sixteen Luohan* (section),
13th century
Southern Song Dynasty (1127–1279)
Handscroll: ink and slight color
on paper
12⅞ × 147⅞6 inches (32.7 × 374.5 cm),
overall
Purchase: Nelson Trust, 50-11

194. *Winter Mountains*,
late 11th–12th century
Jin Dynasty (1115–1234)
Hanging scroll: ink on silk
56⅞ × 36⅜ inches (144.5 × 92.5 cm)
Gift of John M. Crawford Jr., in
honor of Laurence Sickman, 79-9

195. *Standing Bodhisattva*, c. 1200
Jin Dynasty (1115–1234)
Painted wood
Height: 75 inches (190.5 cm)
Purchase: Nelson Trust, 51-42



194

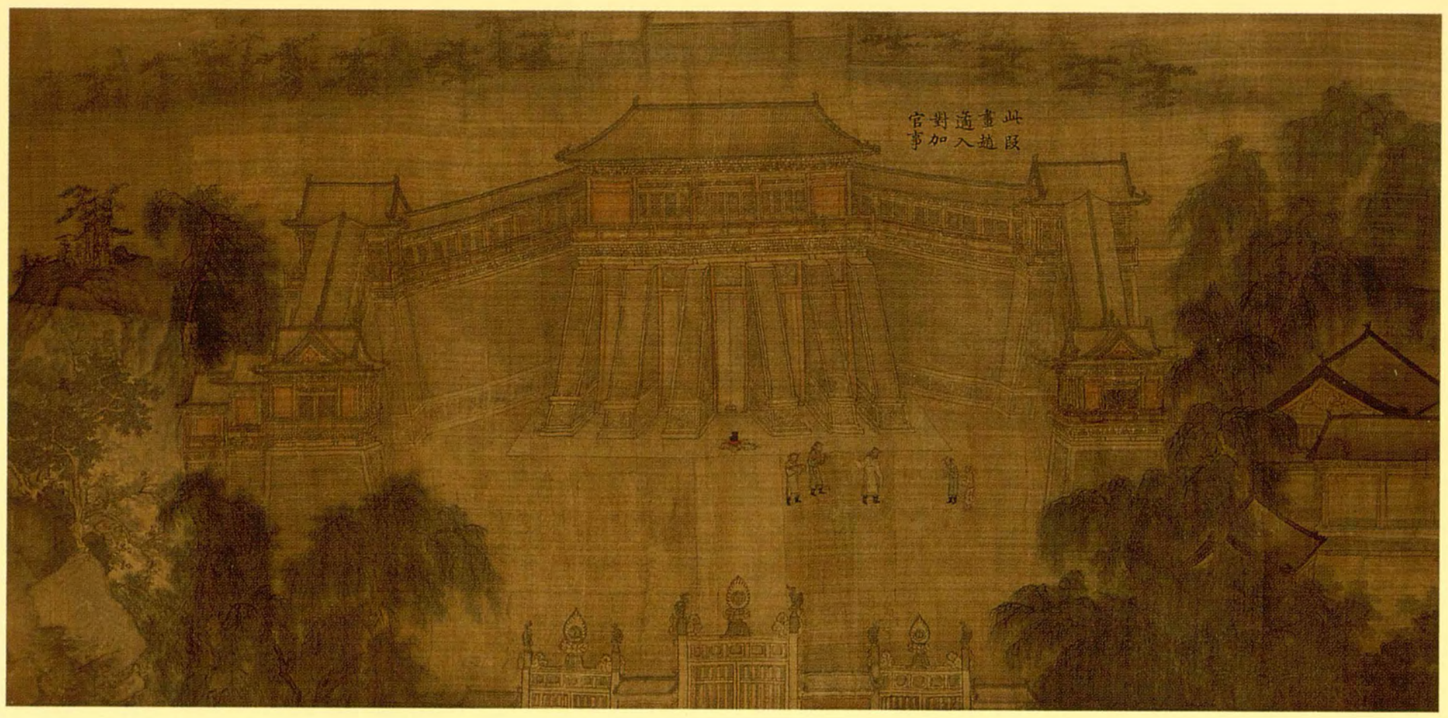


195



196

197



196. Taigu Yimin (unidentified artist)
Traveling among Streams and Mountains (section), early to mid-13th century
Jin Dynasty (1115–1234)
Handscroll: ink on paper
15⅛ × 164⅞6 inches (38.4 × 418.0 cm), overall
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, F74-35

197. *Zhao Yu's Pacification of the Barbarians South of Lu* (two sections), mid- to late 12th century
Jin Dynasty (1115–1234)
Handscroll: ink and color on silk
15½ × 156 inches (39.3 × 396.2 cm), overall
Purchase: Nelson Trust, 58-10



Yuan Dynasty (1279–1368)

198. Liu Guandao, active c. 1279–1300
Whiling Away the Summer
Yuan Dynasty (1279–1368)
Handscroll: ink and light color on silk
11⅝ × 28⅛ inches (29.5 × 71.4 cm)
Purchase: Nelson Trust, 48-5



198

199. *Guanyin Bodhisattva*, late 13th century
Yuan Dynasty (1279–1368)
Wood with traces of paint
Height: 69 inches (175.3 cm)
Purchase: Nelson Trust, 59-70

200. *Guanyin Bodhisattva*, dated 1298 or 1299
Yuan Dynasty (1279–1368)
Yingqing ware
Height: 20¼ inches (51.4 cm)
Purchase: Nelson Trust, 35-5



199

200



201. *Tree Peonies, Garden Rocks, and Insects*,
late 13th–early 14th century
Southern Song (1127–1279) to
Yuan (1279–1368) Dynasty
Hanging scroll laid down on panel:
ink and heavy color on silk
60¼ × 31⅞ inches (153.0 × 81.0 cm)
Gift of Bronson Trevor in memory of
John B. Trevor, 76-10/7 A



201



202

202. *Water and Moon Guanyin*,
13th–early 14th century
Southern Song (1127–1279) to
Yuan (1279–1368) Dynasty
Hanging scroll: ink, slight color,
and gold paint on silk
43¾ × 30 inches (111.2 × 76.2 cm)
Purchase: Nelson Trust, 49-60

203. *Female Taoist Divinity*,
late 13th–early 14th century
Yuan Dynasty (1279–1368)
Gilt bronze with traces of color
Height: 10⅜ inches (26.4 cm)
Gift of Frederick W. and Grace R.
Kaler, F82-29/2

204. *Hunting Falcon Attacking a Swan*,
late 13th–early 14th century
Yuan Dynasty (1279–1368)
Hanging scroll laid down on panel:
ink and color on paper
60 × 41¾ inches (152.4 × 106.1 cm)
Purchase: Nelson Trust, 33-86

205. *The Taoist Immortal Lu Dongbin*,
late 13th–early 14th century
Yuan Dynasty (1279–1368)
Hanging scroll: ink and color on silk
43½ × 17½ inches (110.5 × 44.4 cm)
Purchase: Nelson Trust, 62-25

203



204



205





206

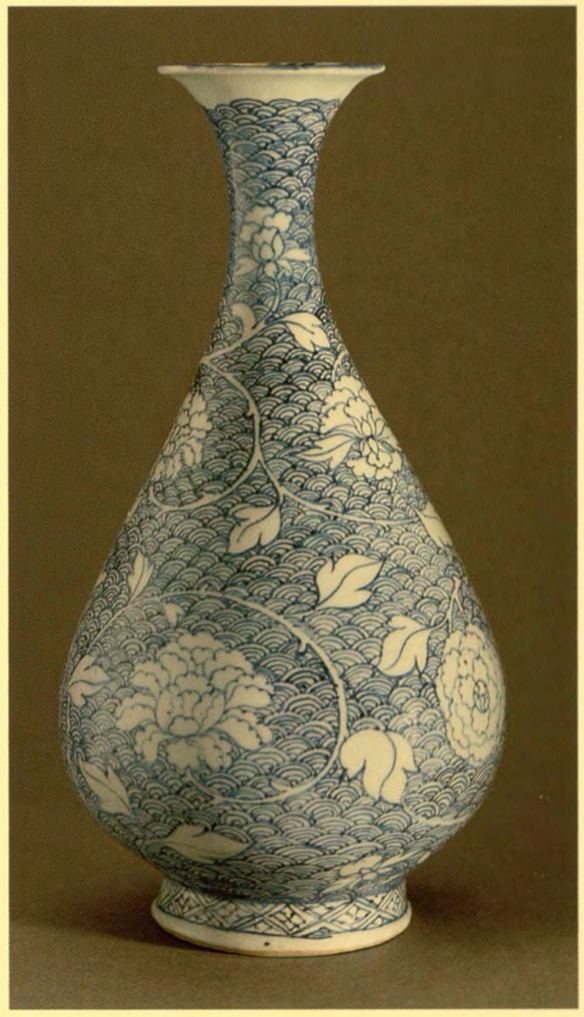
206. *Paradise of Tejaprabha Buddha*,
early 14th century
From the Guangsheng Lower Monastery,
Hongdong, Shanxi Province
Yuan Dynasty (1279–1368)
Ink and color on clay
281 × 584 inches (713.7 × 1483.4 cm)
Purchase: Nelson Trust, 32-91/1

207. *Waiting for the Ferry in the Chill of Winter*, early 14th century
Yuan Dynasty (1279–1368)
Album leaf: ink on silk
8¾ × 9⅞ inches (22.2 × 25.2 cm)
Purchase: Nelson Trust, 46-52

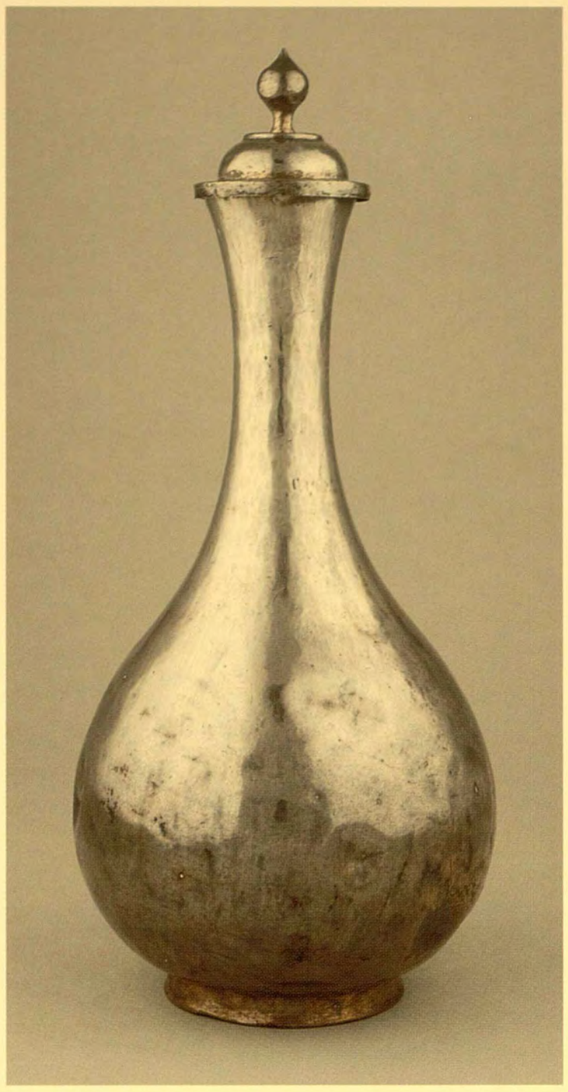


207

208. *Bottle*, 14th century
Yuan Dynasty (1279–1368)
Porcelain with underglaze
blue decoration
Height: 11⅝ inches (29.5 cm)
Purchase: Nelson Trust, 33-7/9



208



209



210



211





212

209. *Bottle with Lid*, 14th century
Yuan Dynasty (1279–1368)
Silver
Height: 13¾ inches (34.9 cm)
Purchase: Nelson Trust, 35-124/1

210. *Lotus-Shaped Bowl*, 14th century
Yuan Dynasty (1279–1368)
Hammered silver
Diameter: 8¼ inches (21.0 cm)
Purchase: Nelson Trust, 35-124/2

211. *Plate*, 14th century
Yuan Dynasty (1279–1368)
Hammered silver with engraved decoration
Diameter: 8⅞ inches (22.6 cm)
Purchase: Nelson Trust, 35-124/4

212. *Cup* (side and interior), 14th century
Yuan Dynasty (1279–1368)
Silver with engraved decoration
Diameter: 4⅜ inches (11.2 cm)
Purchase: Nelson Trust, 35-124/8



213

213. *Tray*, 14th century
Yuan Dynasty (1279–1368)
Bronze
Diameter: 19 inches (48.2 cm)
Purchase: Nelson Trust, 31-117/28

214. Zhang Yanfu, active 1300–1350
Thorns, Bamboo and Quiet Birds, dated 1343
Yuan Dynasty (1279–1368)
Hanging scroll: ink on paper
30 × 25 inches (76.2 × 63.5 cm)
Purchase: Nelson Trust, 49-19



214

215. Li Kan, 1245–1320
Ink Bamboo (section), datable to 1308
Yuan Dynasty (1279–1368)
Handscroll: ink on paper
14¾ × 93½ inches (37.5 × 237.5 cm), overall
Purchase: Nelson Trust, 48-16

215







216

216. Ren Renfa, 1255–1328
Nine Horses (section and detail), dated 1324
Yuan Dynasty (1279–1368)
Handscroll: ink and color on silk
12⅜ × 103 inches (31.5 × 261.6 cm), overall
Purchase: Nelson Trust, 72-8



217

217. *Taoist Deities Paying Court*,
14th century
Yuan Dynasty (1279–1368)
Hanging scroll: ink and color on silk
50½ × 35¼ inches (128.3 × 89.5 cm)
Gift of Laurence Sickman, 73-29



218

218. Sheng Mou, active c. 1330–1369
Enjoying Fresh Air in a Mountain Retreat
Yuan Dynasty (1279–1368)
Hanging scroll: ink and color on silk
47 9/16 × 22 7/16 inches (120.9 × 57.0 cm)
Purchase: Nelson Trust, 35-173

219. *Chimera*, 14th century
Yuan (1279–1368) to
Ming (1368–1644) Dynasty
Jade (nephrite)
Length: 3 inches (7.6 cm)
Bequest of Laurence Sickman, F88-40/30



219





220

220. *Stem Cup*
(side and interior),
14th century
Yuan (1279–1368) to
Ming (1368–1644) Dynasty
Glazed porcelain with relief
and incised decoration
Diameter: 5 inches (12.7 cm)
Purchase: Nelson Trust, 35-533

Ming Dynasty (1368–1644)



221



222

221. *Landscape* (section), late 14th–early 15th century
Ming Dynasty (1368–1644)
Handscroll: ink and light color on silk
9⅜ × 187⅜16 inches (23.8 × 475.5 cm), overall
Purchase: Nelson Trust, 35-262

222. Wang Fu, 1362–1416
Bamboo and Rocks (section)
Ming Dynasty (1368–1644)
Handscroll: ink on paper
14 × 91½ inches (35.6 × 232.4 cm), overall
Purchase: Nelson Trust, 58-8

223. *Side Table*, 15th century
Ming Dynasty (1368–1644)
Huanghuali wood
31⅞ × 74⅛ × 17⅛16 inches (81.0 × 188.3 × 43.3 cm)
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, F72-55



223



224

224. *Plate*, early 15th century
Ming Dynasty (1368–1644)
Porcelain with underglaze
blue decoration
Diameter: 12¼ inches (31.1 cm)
Purchase: Nelson Trust, 64-4/1

225. *Pair of Vases*, mark of Xuande
reign (1426–1435)
Ming Dynasty (1368–1644)
Porcelain with underglaze
blue decoration
Height: 21¾ inches (55.3 cm), each
Purchase: Nelson Trust, 40-45/1, 2

226. Shen Zhou, 1427–1509
Landscape in the Style of Ni Zan,
dated 1484
Ming Dynasty (1368–1644)
Hanging scroll: ink on paper
54½ × 24¾ inches (138.4 × 62.9 cm)
Purchase: Nelson Trust, 46-45

225

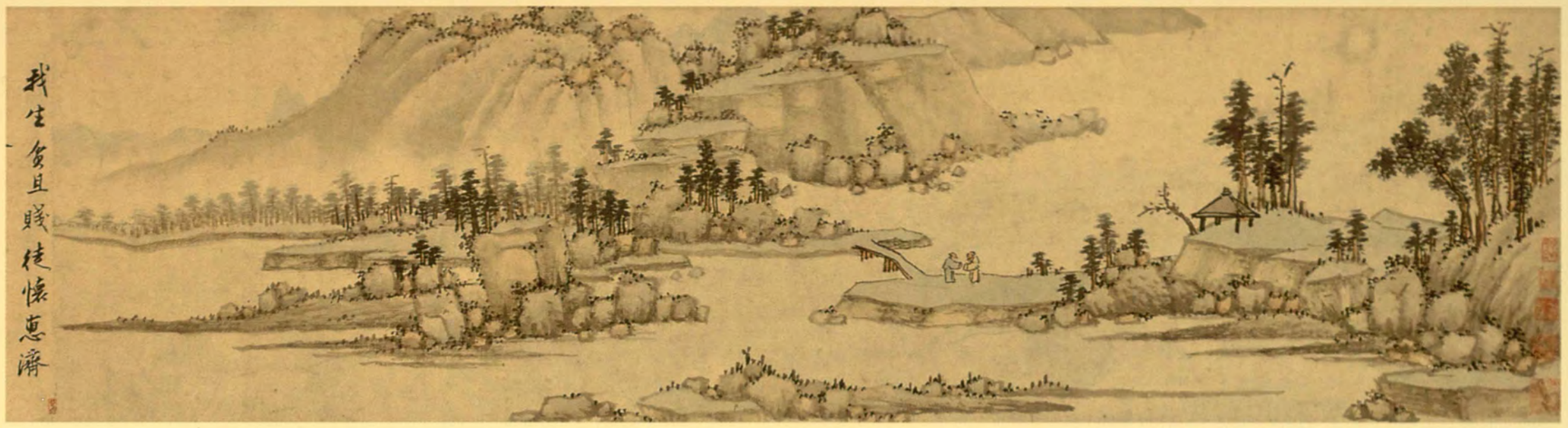




226



227



228

229. *Kang Table* (overall and detail), 15th–16th century
Ming Dynasty (1368–1644)
Jichi wood
11½ × 37½ × 25⅞ inches
(29.2 × 95.3 × 65.7 cm)
Bequest of Laurence Sickman, F88-40/52

230. *Kang Table*, 15th–16th century
Ming Dynasty (1368–1644)
Huanghuali wood
10⅛ × 30⅜ × 20⅞ inches
(25.7 × 77.1 × 53.0 cm)
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund, F72-52



229

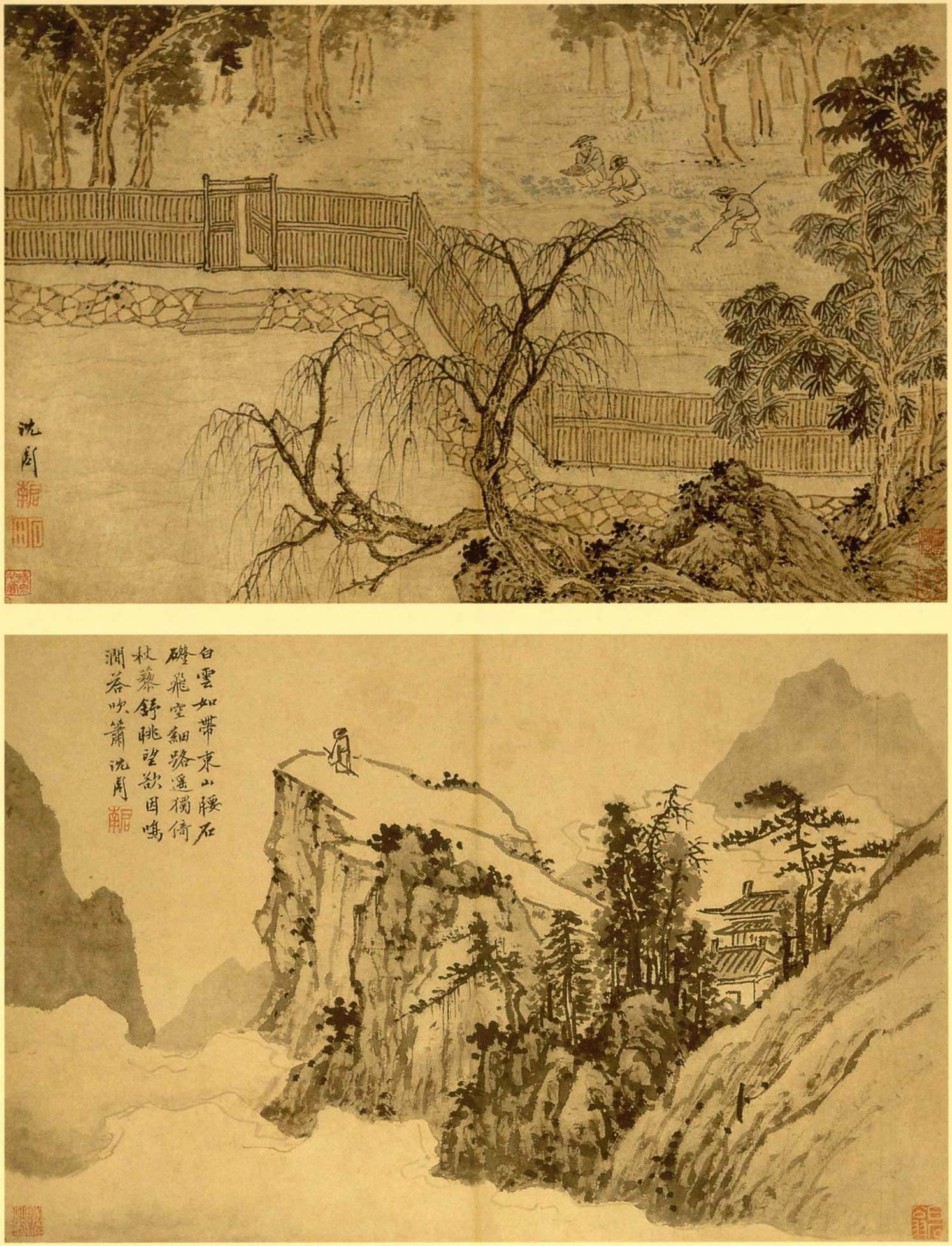


227. Emperor Xuanzong, 1399–1435
Dog and Bamboo, dated 1427
Ming Dynasty (1368–1644)
Hanging scroll: ink and slight color on paper
79 × 28⅜ inches (200.7 × 72.0 cm)
Purchase: Nelson Trust, 45-39

228. Shen Zhou, 1427–1509
Farewell to Lu Zhi, c. 1499
Ming Dynasty (1368–1644)
Handscroll: ink and color on paper
10⅜ × 58¼ inches (26.4 × 148.0 cm)
Purchase: Nelson Trust, 46-90

230





231

231. Shen Zhou, 1427–1509
Gardeners and *Poet on a Mountain Top*, datable to 1496, from *Landscape Album: Five Leaves by Shen Zhou, One Leaf by Wen Zhengming*
Ming Dynasty (1368–1644)
Album leaves mounted as handscroll: ink and light color on paper; ink on paper
15¼ × 23¾ inches (38.7 × 60.3 cm), each
Purchase: Nelson Trust, 46-51/1, 2

232. *Vase*, early 16th century
Ming Dynasty (1368–1644)
Fahua ware
Height: 17⅝ inches (44.8 cm)
Purchase: Nelson Trust, 33-353



232



233. *Canopy Bed with Alcove*, 16th century
Ming Dynasty (1368–1644)
Huanghuali wood and painted soft wood
91 × 86¼ × 84¼ inches
(231.1 × 219.1 × 214.0 cm)
Purchase: Nelson Trust, 64-4/4

233



234. Zhou Chen, c. 1455–after 1536
The North Sea (section)
Ming Dynasty (1368–1644)
Handscroll: ink and light color on silk
11⅛ × 53½ inches (28.3 × 135.9 cm), overall
Purchase: Nelson Trust, 58-55

234



235

235. *Pair of Book Cabinets*, early to mid-16th century
Ming Dynasty (1368–1644)
Huanghuali wood, white brass hardware with copper inlay, original lacquered interiors, tops, and backs
73½ × 36⅝ × 20½ inches (186.7 × 93.0 × 52.1 cm), each
Purchase: the George H. and Elizabeth O. Davis Fund, F82-32/1, 2



236

236. Wen Zhengming, 1470–1559
Old Cypress and Rock, dated 1550
Ming Dynasty (1368–1644)
Handscroll: ink on paper
10¼ × 19¼ inches (26.1 × 48.9 cm)
Purchase: Nelson Trust, 46-48

237. Qiu Ying, 1494/1495–1552
Fisherman's Flute Heard Over the Lake, c. 1547
Ming Dynasty (1368–1644)
Hanging scroll: ink and light color on paper
62⅞ × 33⅛ inches (159.7 × 84.2 cm)
Gift of John M. Crawford Jr., in honor of the Fiftieth Anniversary of the Nelson-Atkins Museum of Art, F82-34

237



238. Chen Shun, 1483–1544
Life Cycle of the Lotus (section)
Ming Dynasty (1368–1644)
Handscroll: color on paper
12 × 229¾ inches
(30.5 × 583.6 cm), overall
Purchase: Nelson Trust, 31-135/34



238

239. Chen Shun, 1483–1544
Hills and Streams after Rain
(section)
Ming Dynasty (1368–1644)
Handscroll: ink and color on paper
10⅜ × 65¾ inches
(26.3 × 167.1 cm), overall
Purchase: Nelson Trust, 46-42



239

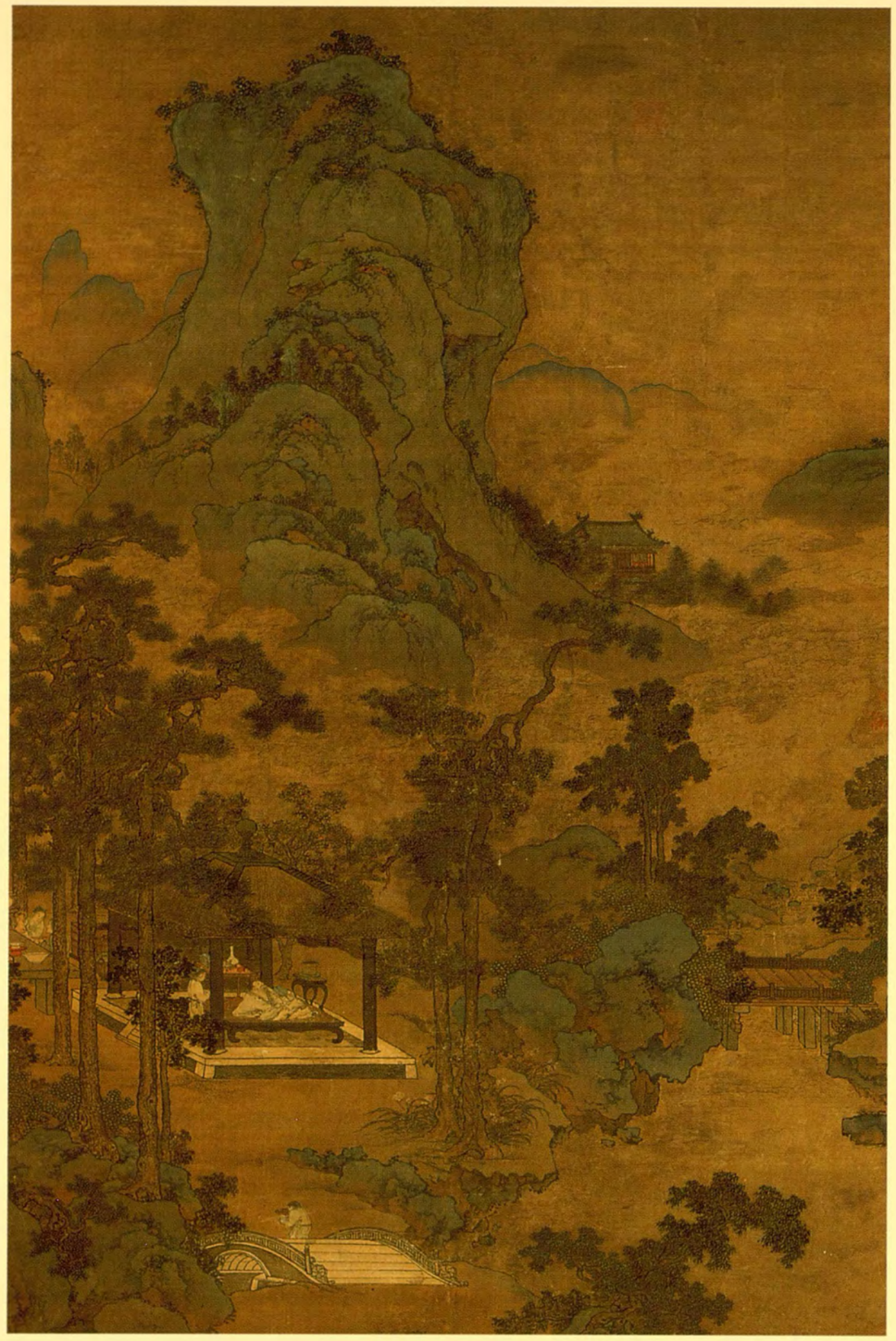
240. Qiu Ying, 1494/1495–1552
Saying Farewell at Xunyang
(section)
Ming Dynasty (1368–1644)
Handscroll: ink and full color
on paper
13¼ × 157⅜ inches
(33.7 × 399.7 cm), overall
Purchase: Nelson Trust, 46-50

240





241



242





243

241. Lu Zhi, 1496–1576
The Jade Field, dated 1549
Ming Dynasty (1368–1644)
Handscroll: ink and color on paper
9½ × 53⅜6 inches (24.2 × 136.1 cm), overall
Purchase: Nelson Trust, 50-68

242. Zhu Duan, active c. 1501–1551
Retreat among Streams and Mountains
Ming Dynasty (1368–1644)
Hanging scroll laid down on panel: ink and color on silk
72⅛6 × 50⅜ inches (183.0 × 128.0 cm)
Purchase: Nelson Trust, 35-153

243. *Box with Cover Inlaid with Scene of Scholar at Leisure* (side and top), mid-16th century
Ming Dynasty (1368–1644)
Lacquered wood with mother-of-pearl inlay
3¾ × 7 × 7 inches
(9.5 × 17.7 × 17.7 cm)
Gift of David T. Beals III, F77-44 A,B

244. You Qiu, active c. 1540–1590
Elegant Gathering in a Garden (section)
Ming Dynasty (1368–1644)
Handscroll: ink on paper
9⅞ × 303¾ inches
(25.1 × 771.5 cm), overall
Purchase: Nelson Trust, 50-23



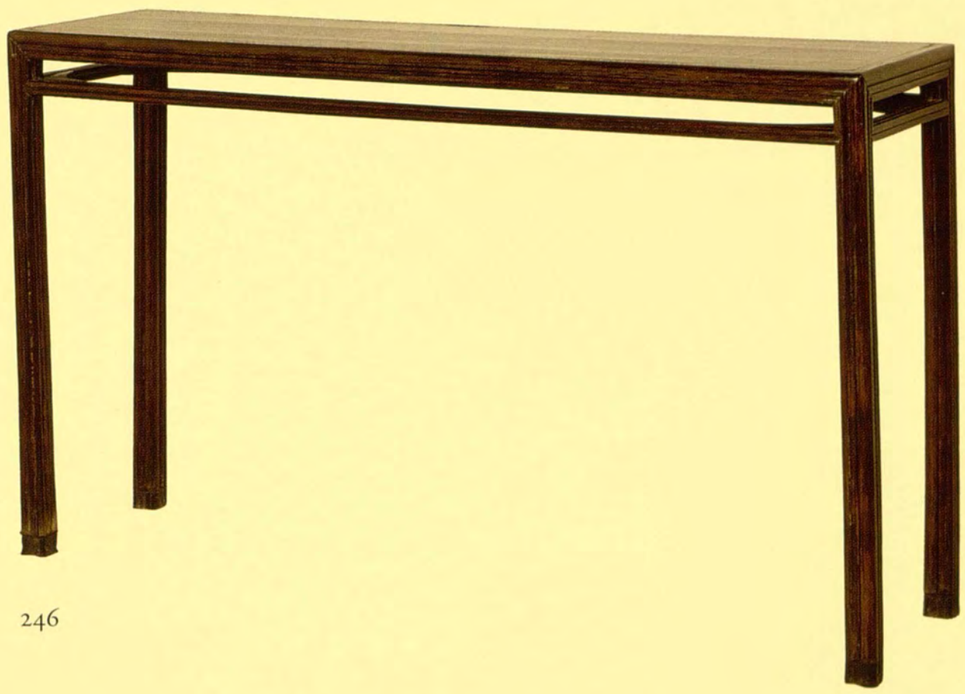
244



245

245. Ding Yunpeng, 1547–ca. 1621
Five Forms of Guanyin (section),
c. 1579–1580
Ming Dynasty (1368–1644)
Handscroll: ink, color, and gold paint
on paper
11¼ × 53 inches (28.6 × 134.6 cm), overall
Purchase: Nelson Trust, 50-22

246. *Side Table* (one of a pair),
mid- to late 16th century
Ming Dynasty (1368–1644)
Black reed with lacquered wood
panel top and bronze feet
33⅛ × 57 × 15¾ inches
(84.1 × 144.8 × 40.0 cm)
Purchase: the Kenneth A. and
Helen F. Spencer Foundation
Acquisition Fund, F72-53/1

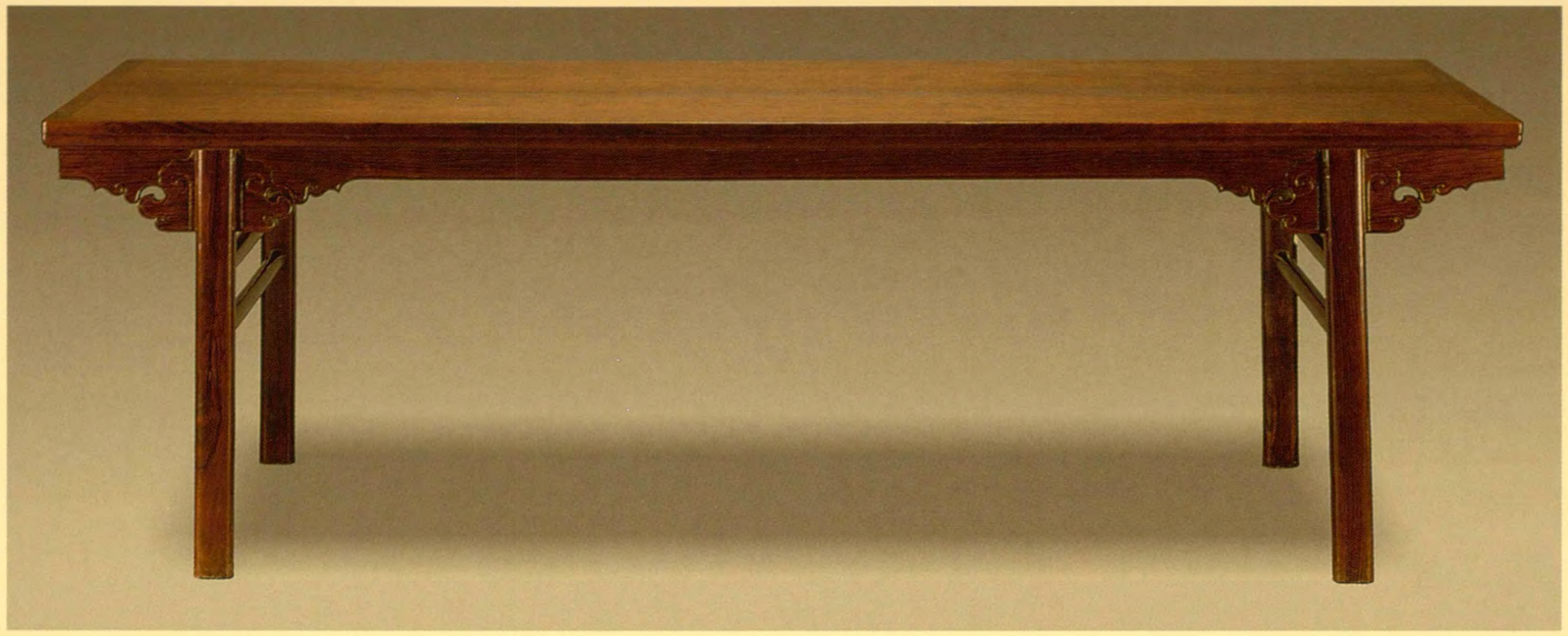


246

247



247. He Chaozong, active late 16th–early 17th century
Guanyin Bodhisattva
Ming Dynasty (1368–1644)
Dehua ware
Height: 11¼ inches (28.6 cm)
Purchase: Nelson Trust, 33-588



248



249



250

248. *Large Painting Table*, late 16th–early 17th century
Ming Dynasty (1368–1644)
Huanghuali wood
33 × 105¾ × 40¼ inches (83.8 × 268.6 × 102.2 cm)
Purchase: Nelson Trust, 46-71

249. *Tabouret*, late 16th–early 17th century
Ming Dynasty (1368–1644)
Huanghuali wood
33⅞ × 16¼ × 16¼ inches (86.1 × 41.3 × 41.3 cm)
Purchase: Nelson Trust, 46-74

250. *Kang Couch*, late 16th–early 17th century
Ming Dynasty (1368–1644)
Huanghuali wood
38¼ × 82¼ × 49⅝ inches (97.2 × 208.9 × 126.0 cm)
Purchase: Nelson Trust, 46-70



251

251. *Library Table*, 16th–early 17th century
Ming Dynasty (1368–1644)
Huanghuali wood
33¾ × 71 × 30 inches (85.7 × 180.3 × 76.2 cm)
Purchase: Nelson Trust, 64-4/5

252. *Kang Table* (overall and detail), 16th–17th century
Ming Dynasty (1368–1644)
Huanghuali wood
11⅞ × 36¾ × 24³⁄₁₆ inches
(30.2 × 93.4 × 61.4 cm)
Bequest of Laurence Sickman, F88-40/51



252



253. *Folding Armchair*, c. 1600
Ming Dynasty (1368–1644)
Huanghuali wood with iron reinforcements, silver inlay, and fabric
40 × 27 × 17¹¹⁄₁₆ inches
(101.6 × 68.6 × 44.9 cm)
Purchase: Nelson Trust, 68-1

253



254. Chen Mingyuan, active 1573–1620
Brush Rest in the Form of a Plum Branch, early 17th century
Ming Dynasty (1368–1644)
Yixing ware
Length: 4¼ inches (10.8 cm)
Purchase: Nelson Trust, 58-16



254

255. *Box with Hinged Lid*, dated 1610
Ming Dynasty (1368–1644)
Lacquered wood with brass frame and hinges, basketry panels, and painted decoration
4½ × 10¼ × 7½ inches
(11.4 × 26.0 × 19.0 cm)
Purchase: Nelson Trust, 59-76/5



255



256

256. *Stool* (one of a pair),
early 17th century
Ming Dynasty (1368–1644)
Huanghuali wood and woven fiber
20¼ × 24¾ × 24¾ inches
(51.4 × 62.9 × 62.9 cm)
Purchase: Nelson Trust, 64-4/9 A



257

257. *Yoke-Back Armchair*
(one of a pair), 17th century
Ming Dynasty (1368–1644)
Huanghuali wood and woven fiber
47½ × 23 × 17½ inches
(120.7 × 58.4 × 44.5 cm)
Purchase: Nelson Trust, 64-4/13 A



258

258. *Kang Couch*, 17th century
Ming Dynasty (1368–1644)
Huanghuali wood
29¾ × 83 × 44⅛ inches
(75.6 × 210.8 × 112.1 cm)
Purchase: the Kenneth A. and
Helen F. Spencer Foundation
Acquisition Fund, F72-51

259. *Box with Hinged Lid*, 1600–1650
Ming Dynasty (1368–1644)
Brass frame and lacquered wood with
inlay and basketry panels
4½ × 16¼ × 8½ inches
(11.5 × 41.3 × 21.6 cm)
Gift of Robert H. Ellsworth in
honor of Laurence Sickman, F85-32



259





260

260. Dong Qichang, 1555–1636
Landscape after Lu Hong's "Ten Views of a Thatched Hut" and *Landscape after Wang Meng*, from the album *Landscapes in the Styles of Old Masters*, 1621–1624
Ming Dynasty (1368–1644)
Album leaves: ink on paper; ink and color on paper
24¾ × 16 inches (62.9 × 40.6 cm), each
Purchase: acquired through the generosity of the Hall Family Foundation and the exchange of other Trust properties, 86-3/1, 3



261

261. *Brush Holder*, 17th century
Ming Dynasty (1368–1644)
Steatite
Height: 6⅜ inches (16.2 cm)
Purchase: acquired through the Nellie Hussey Fund and the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund, F65-17



262

262. *Pair of Tabourets*, 17th century
Ming Dynasty (1368–1644)
Huanghuali wood
31⅝ × 15³⁄₁₆ × 20¼ inches
(80.3 × 38.6 × 51.4 cm), each
Bequest of Laurence Sickman, F88-40/53, 54

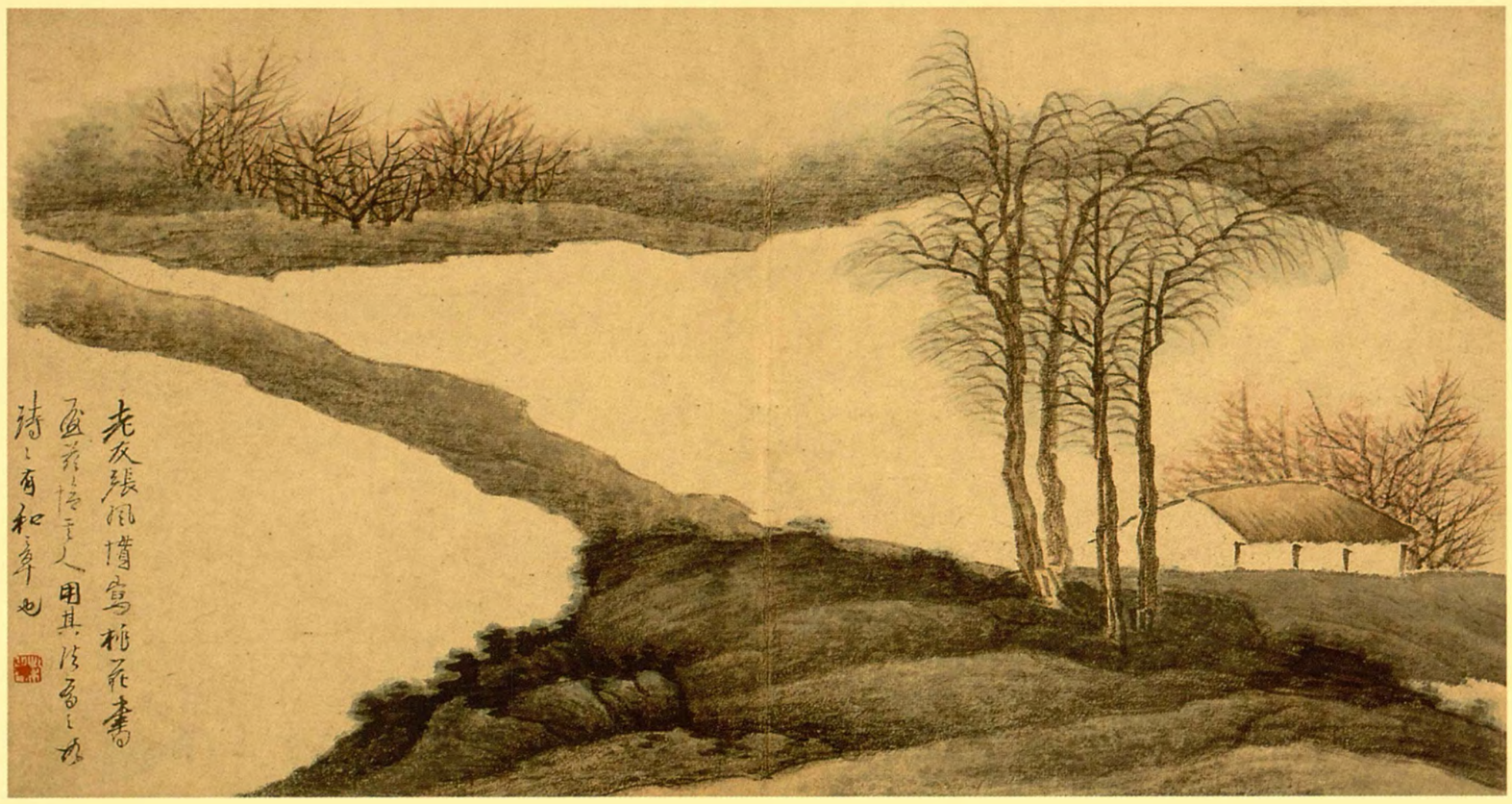


263

263. *Kang Table*, 17th–18th century
Ming (1368–1644) to
Qing (1644–1911) Dynasty
Nanmu wood
17½ × 54 × 13½ inches
(44.5 × 137.2 × 34.3 cm)
Bequest of Laurence Sickman, F88-40/56 A,B



264. Gong Xian, 1617–1689
Mountains and Mist-Filled Valleys and *The Peach Blossom Studio* from *Landscape Album*, dated 1671
Qing Dynasty (1644–1911)
Album leaves: ink and light color on paper
9⅝ × 17¾ inches (24.5 × 45.1 cm), each
Purchase: Nelson Trust, 60-36/4, 8



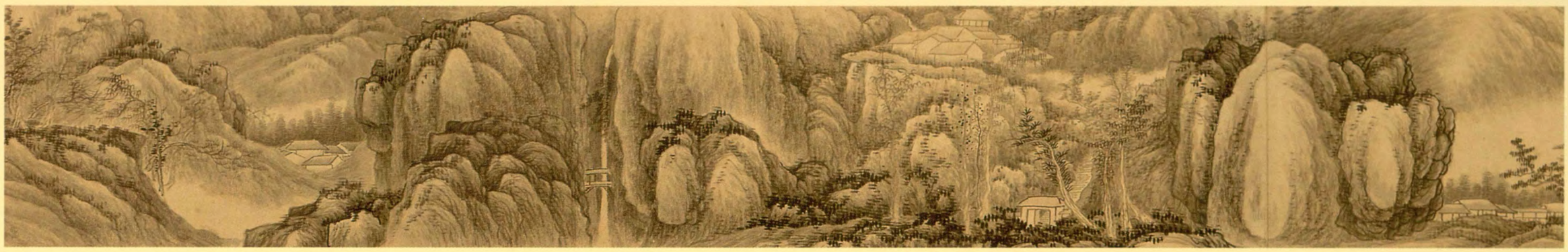
264

265



265. Kuncan, 1612–1673
The Mood of Autumn among Streams and Mountains, dated 1663
Qing Dynasty (1644–1911)
Hanging scroll: ink and light color on paper
43 × 19⅜ inches (109.2 × 49.2 cm)
Purchase: Nelson Gallery Foundation, F75-41







267

266. Gong Xian, 1617–1689
Cloudy Peaks (two sections), colophon by the artist, dated 1674
Qing Dynasty (1644–1911)
Handscroll: ink on paper
6⅜ × 354½ inches (16.3 × 900.4 cm), overall
Purchase: Nelson Trust, 68-29

267. *Armchair* (from a set of four), 17th century
Qing Dynasty, Kangxi reign (1662–1722)
Huanghuali wood, burl wood, and woven fiber
39⅜ × 27¼ × 20 inches (100.0 × 69.2 × 50.8 cm)
Purchase: Nelson Trust, 46-78/1

268. Zhu Da, 1626–1705
Mynah Birds, Old Tree Branch, and Rocks and *Mynah Birds and Rocks*
Qing Dynasty (1644–1911)
Pair of hanging scrolls: ink on satin
80½ × 21¼ inches (204.5 × 54.0 cm), each
Purchase: Nelson Trust, 67-4/1, 2





268

269. Yun Shouping, 1633–1690
Pear Blossoms, from *Album of Flowers*
Qing Dynasty (1644–1911)
Album leaf: ink and color on paper
9⅝ × 11½ inches (24.5 × 29.3 cm)
Purchase: Nelson Trust, 58-50/3



269

270. *Baluster Vase*
Qing Dynasty (1644–1911)
Porcelain with overglaze enamel decoration
Height: 27¾ inches (70.5 cm)
Purchase: Nelson Trust, 47-21



270

271. Yuan Jiang, active c. 1690–1724
Carts on a Winding Mountain Road, dated 1694
Qing Dynasty (1644–1911)
Hanging scroll laid down on panel: ink and color on silk
71¼ × 36¾ inches (181.0 × 93.4 cm)
Purchase: Nelson Trust, 35-151



271

272. Gong Xian, 1617–1689
Landscape in the Manner of Dong Yuan (section)
Qing Dynasty (1644–1911)
Handscroll: ink on paper
10½ × 370¾ inches
(26.7 × 941.7 cm), overall
Purchase: Nelson Trust, 48-44



272

273. Zha Shibiao, 1615–1698
The Peach Blossom Spring (section),
datable to 1695
Qing Dynasty (1644–1911)
Handscroll: ink and light color on paper
13⅞ × 123⅛ inches (35.2 × 312.9 cm), overall
Purchase: Nelson Trust, 72-4

274. Wang Yuanqi, 1642–1715
The Three Friends of Winter, dated 1702
Qing Dynasty (1644–1911)
Hanging scroll: ink on paper
33½ × 18½ inches (85.1 × 47.0 cm)
Purchase: Nelson Trust, 51-77

275. Wang Yuanqi, 1642–1715
Springtime at the Peach Blossom Spring
Qing Dynasty (1644–1911)
Album leaf mounted as hanging scroll:
ink and color on paper
12¼ × 9¾ inches (31.2 × 24.8 cm)
Gift of Arthur Rothwell, 62-16



274



275



276

276. Shitao (Yuanji), 1642–1707
Verdant Ripples on the River in Spring, from *Wonderful Conceptions of the Bitter Melon: Landscape Album for Liu Shitou*, dated 1703
Qing Dynasty (1644–1911)
Album leaf: "boneless" color wash and gold wash on paper
22¾ × 14 inches (57.8 × 35.6 cm)
Purchase: acquired through the generosity of the Hall Family Foundation, F83-50/2

277. Gao Qipei, 1660–1734
A Pine Branch, from the album *Finger Paintings of Assorted Subjects*, before 1712
Qing Dynasty (1644–1911)
Album leaf: ink and light color on paper
14⅛ × 22⁹⁄₁₆ inches (35.9 × 57.3 cm)
Purchase: acquired through the generosity of Mrs. George H. Bunting Jr., F79-48/9



277

278. Mangguli, 1672–1736
Portrait of Prince Guo, dated 1729
Qing Dynasty (1644–1911)
Hanging scroll: ink and color on silk
84⅝ × 52¾ inches (215.0 × 134.0 cm)
Purchase: Nelson Trust, 33-1534



278



279



280

279. *Dish*, mark of Yongzheng reign (1723–1735)
Qing Dynasty (1644–1911)
Porcelain with underglaze blue and overglaze enamel decoration
Diameter: 8 3/16 inches (20.8 cm)
Purchase: Nelson Trust, 46-19

280. *Imperial Cylindrical Brush Holder with Scenes of Refined Pastimes*, mark of Qianlong reign (1736–1795)
Qing Dynasty (1644–1911)
Cinnabar lacquer on wood
Height: 6 15/16 inches (17.6 cm)
Gift of Bronson Trevor in honor of his father, John B. Trevor, 76-10/1

281. *Footed Bowl*, mark of Yongzheng reign (1723–1735)
Qing Dynasty (1644–1911)
Porcelain with overglaze enamel decoration
Diameter: 5 7/8 inches (15.0 cm)
Purchase: Nelson Trust, 33-11/14

282. *High-Back Armchair* (one of a pair)
Qing Dynasty, Yongzheng reign (1723–1735)
Huanghuali wood and woven fiber
44 1/2 × 25 1/2 × 23 1/2 inches
(113.0 × 64.8 × 59.7 cm)
Bequest of Mrs. George H. Bunting Jr., 81-27/40 A



281



282



283

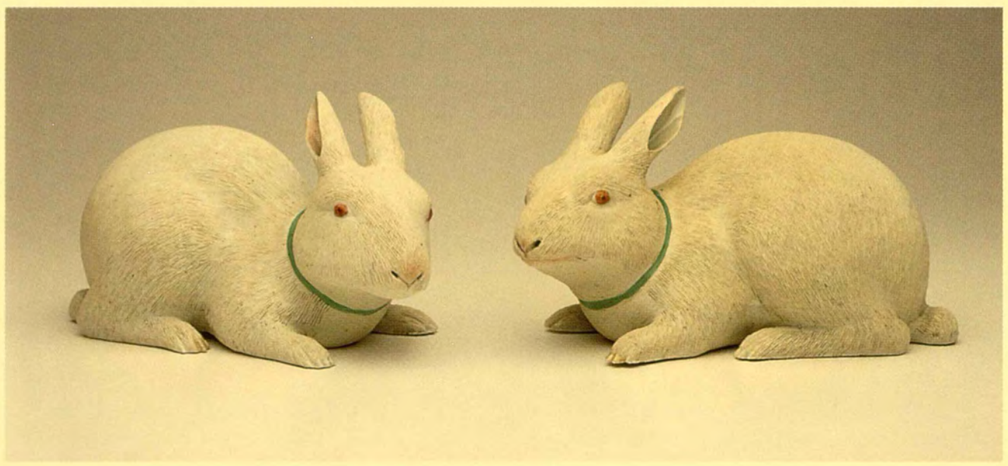
283. *Pair of Vases*, mark of Qianlong reign (1736–1795)
Qing Dynasty (1644–1911)
Porcelain with overglaze enamel and gold decoration
Height: 7¾ inches (19.7 cm), each
Purchase: Nelson Trust, 45-21/1, 2

284. Chen Jinhou
Vase in the Form of a Ritual Vessel, type *gu*
Qing Dynasty, Qianlong reign (1736–1795)
Yixing ware
Height: 9¾ inches (24.7 cm)
Purchase: Nelson Trust, 51-24

285. *Pair of Rabbits*
Qing Dynasty, Qianlong reign (1736–1795)
Biscuit porcelain with partial glazing and enamel decoration
Length: 9 inches (22.9 cm), each
Purchase: the Mrs. David T. Beals Sr. Fund, F75-55/1, 2

286. *Dining Table*, 17th–18th century
Qing Dynasty (1644–1911)
Huanghuali wood
34½ × 36 × 36 inches
(87.6 × 91.4 × 91.4 cm)
Purchase: acquired through the generosity of Sarah and Charles Koester, F86-8

285





284

286



287. *Pair of Chairs*, 18th century
Qing Dynasty (1644–1911)
Lacquered wood with painted and incised decoration
31 × 21½ × 13⅝ inches (78.7 × 54.6 × 34.6 cm), each
Gift of Mrs. George H. Bunting Jr., 66-53/1, 2

288. Jin Nong, 1687–1764
Blossoming Plum, dated 1760
Qing Dynasty (1644–1911)
Hanging scroll: ink and slight color on paper
46⅛ × 24 inches (117.2 × 61.0 cm)
Purchase: Nelson Trust, 58-54

289. *Pair of Tabourets*, mid- to late 18th century
Qing Dynasty (1644–1911)
Lacquered wood with painted and incised decoration
37⅛ × 21 × 21 inches (94.3 × 53.3 × 53.3 cm), each
Purchase: Nelson Trust, 32-51/1, 2



287

288





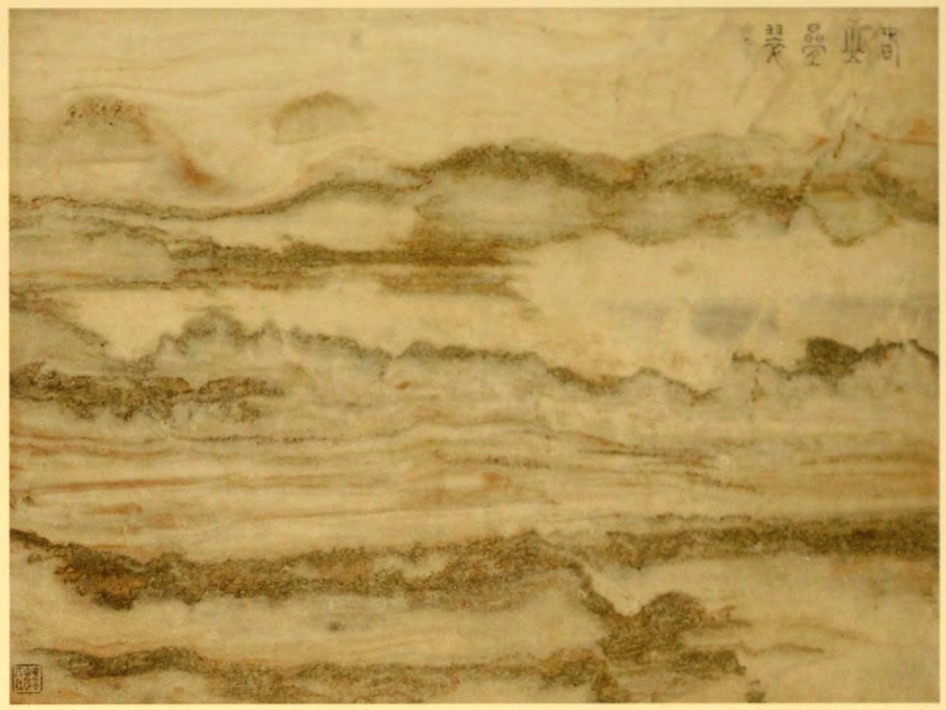
289

290. *Dish in the Shape of a Chrysanthemum Blossom*, dated 1774
Qing Dynasty (1644–1911)
Lacquer over silk armature with incised and gilded inscription
Diameter: 4¾ inches (12.1 cm)
Purchase: Nelson Trust, 76-23



290

291. *Many Shades of Green on Spring Hills*, from a set of *Four Seasons*
Qing Dynasty (1644–1911)
Dali marble
20½ × 27 inches (52.1 × 68.6 cm)
Purchase: Nelson Trust, 59-76/4



291

292. Li Shizhuo, c. 1690–1770
Morning Sun over the Isle of the Immortals, from *Landscape Album*
Qing Dynasty (1644–1911)
Album leaf: ink and color on paper
9½ × 5¾ inches (24.1 × 14.6 cm)
Purchase: acquired through the generosity of an anonymous donor, F78-18/4

292



293



293. Luo Ping, 1733–1799
Hanshan and Shide
Qing Dynasty (1644–1911)
Hanging scroll: ink and light color on paper
31 × 20⅜ inches (78.7 × 51.8 cm)
Purchase: Nelson Trust, 72-5

294. Huang Yulin
Teapot in the Form of a Rice Measure, 18th–19th century
Qing Dynasty (1644–1911)
Yixing ware
2⅝ × 5 inches (6.7 × 14.0 cm)
Purchase: Nelson Trust, 58-15



294

Japan



1

Nara Period (645–794 C.E.)

1. *Buddha*, late 7th century C.E.
Nara period (645–794 C.E.)
Bronze with traces of gilding
Height: 9⅞ inches (25.1 cm)
Purchase: Nelson Trust, 58-49

Heian Period (794–1185)

2. *Kannon Bosatsu*, 8th–9th century C.E.
Heian period (794–1185)
Wood with traces of paint
Height: 66 inches (167.6 cm)
Purchase: Nelson Trust, 31-129



2

3. *Jizō Bosatsu*, 9th–10th century C.E.
Heian period (794–1185)
Wood
Height: 39 inches (99.1 cm)
Purchase: Nelson Trust, 31-141/2



3



4

4. *Guardian King*, 10th century C.E.
Heian period (794–1185)
Wood with traces of paint
Height: 36¼ inches (92.1 cm)
Purchase: Nelson Trust, 77-16

Kamakura Period (1185–1333)

5. *Half of a Temple Drum Frame*, 1150–1200
Heian (794–1185) or Kamakura (1185–1333) period
Wood with traces of lacquer, paint, and gilding
Height: 129⅞ inches (329.9 cm)
Purchase: the Edith Ehrman Memorial Fund, F81-16



5

6. *Ceremonial Mask of a Bosatsu,*
12th–13th century
Kamakura period (1185–1333)
Painted wood
Height: 9 inches (22.9 cm)
Gift of John M. Crawford Jr., F75-19/1



6

7. *Head of a Guardian King*
Kamakura period (1185–1333)
Wood with traces of paint
Height: 49 inches (124.5 cm)
Purchase: Nelson Trust, 33-1682

8. *Kujaku Myōō*
Kamakura period (1185–1333)
Hanging scroll: ink, color,
and gold-leaf strips on silk
46 × 28 inches (116.8 × 71.1 cm)
Purchase: Nelson Trust, 31-100/77

7





8



9

9. *Striding Lion: Mount for the Buddhist Deity Monju*, mid-13th century
Kamakura period (1185–1333)
Wood with traces of paint and crystal inlays
Length: 34 inches (86.3 cm)
Purchase: Nelson Trust, 77-51



10

10. *Temple on a Hillside*, from *Yuzu-nembutsu engi*, early 14th century
Kamakura period (1185–1333)
Handscroll section mounted as hanging scroll: ink and color on paper
14 × 19¼ inches (35.6 × 48.9 cm)
Purchase: Nelson Trust, 62-3

11. *The Mandala of the Western Paradise of Amida Buddha (Taima Mandara)*, early 14th century
Kamakura period (1185–1333)
Hanging scroll: color, gold and silver paint, and gold-leaf strips on silk
47¾ × 43 inches (121.3 × 109.2 cm)
Purchase: Nelson Trust, 63-12

12. *Bonten (Brahma)*, 14th century
Kamakura (1185–1333) to Nambokuchō (1333–1392) period
Hanging scroll: ink, color, and gold paint on silk
47⅞ × 15¾ inches (121.6 × 40.0 cm)
Purchase: Nelson Trust, 62-18



11



12



13

Nambokuchō Period (1333–1392)

13. *The Korean Deity Hōshōgongen at the Site of the Ruined Temple Jin'ōji*, from *Kōnin Shonin eden*, mid-14th century
Nambokuchō period (1333–1392)
Handscroll section mounted as hanging scroll: ink and color on paper
13¼ × 22 inches (33.7 × 55.9 cm)
Purchase: Nelson Trust, 60-14



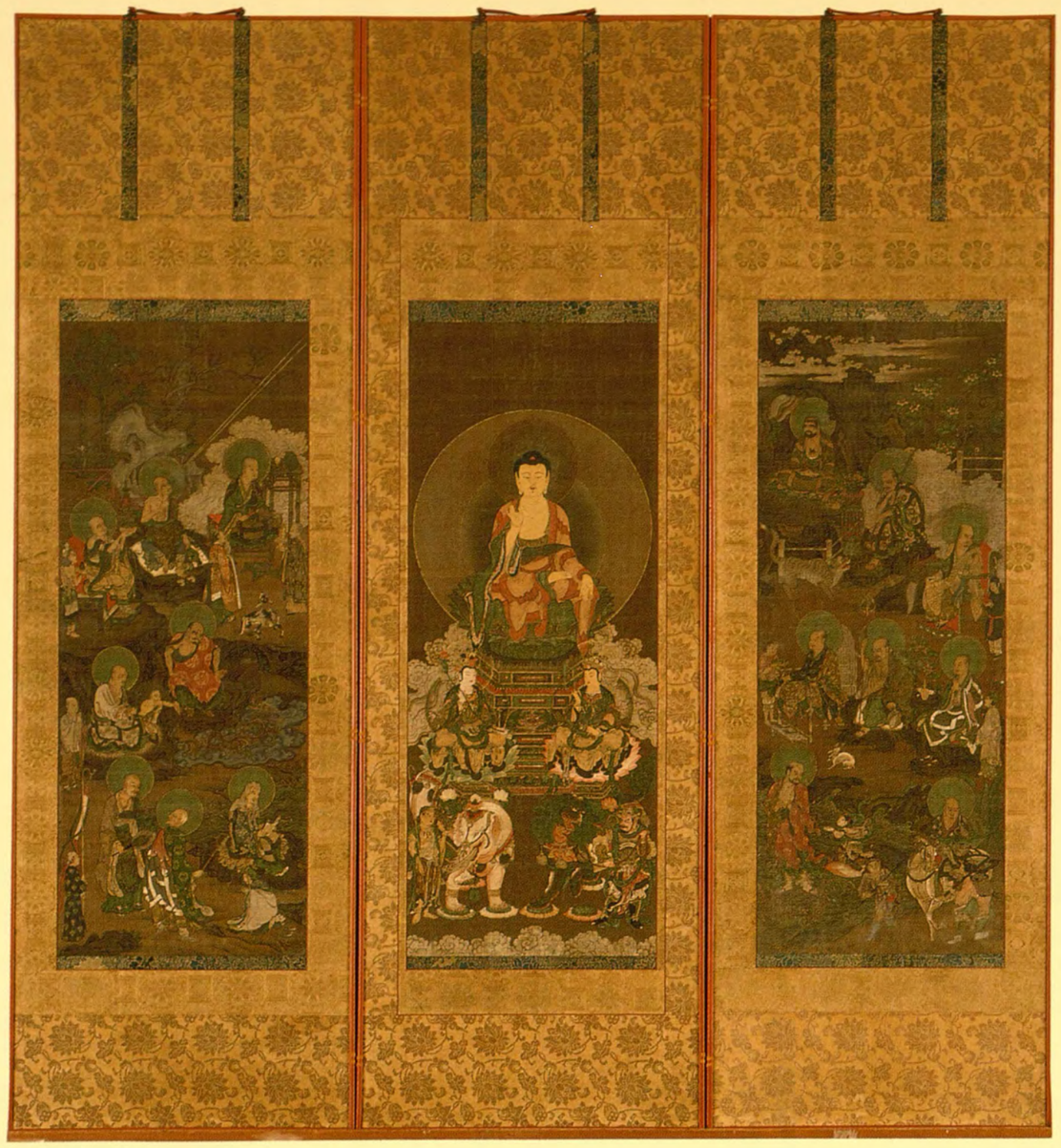
14

14. *Procession of Priests with Offerings*, from *Kōnin Shonin eden*, mid-14th century
Nambokuchō period (1333–1392)
Handscroll section mounted as hanging scroll: ink and color on paper
12⅝ × 25⅜ inches (32.1 × 64.5 cm)
Purchase: Nelson Trust, 60-15

15



15. *Prince Shōtoku's Injunction against Taking Life*, from *Shōtokutaishi eden*, mid-14th century
Nambokuchō period (1333–1392)
Handscroll section mounted as hanging scroll: ink and color on paper
13⅜ × 18⅝ inches (34.0 × 46.5 cm)
Purchase: Nelson Trust, 76-29/2



16

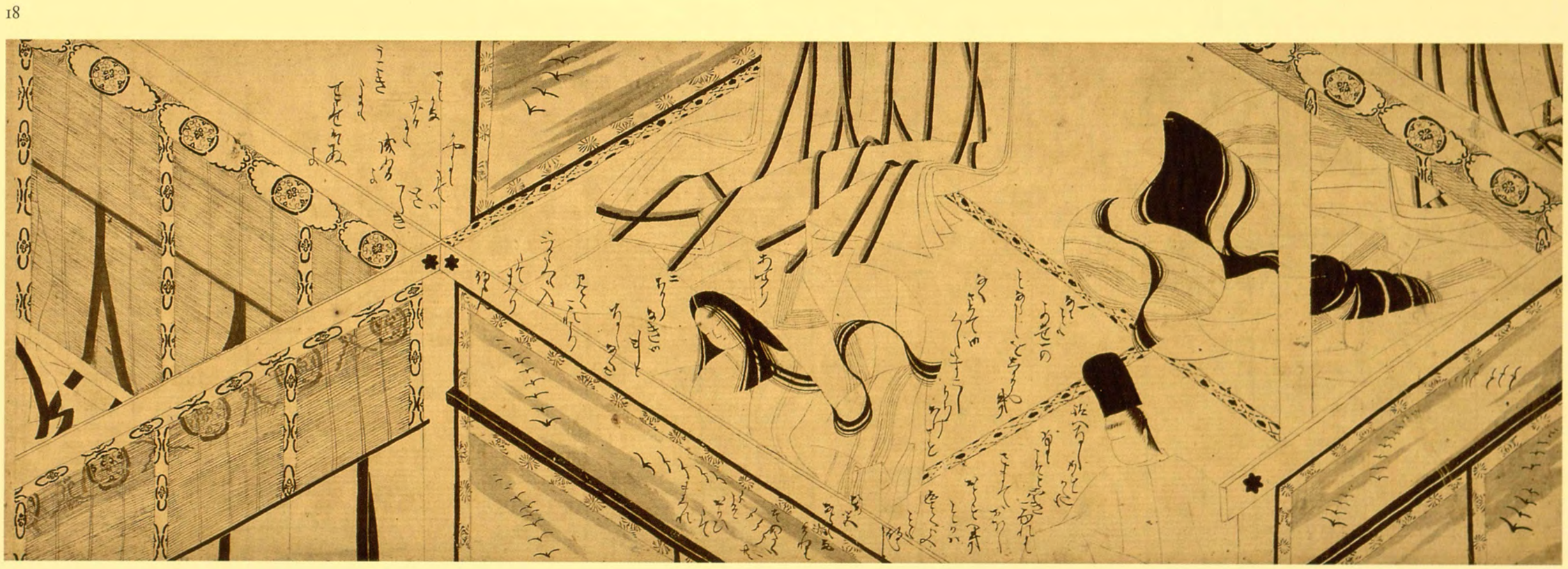
16. *Shaka Triad with Sixteen Rakan*, 1400–1450
Muromachi period (1392–1568)
Triptych: ink, color, and gold paint on silk
69 × 63¾ inches (175.3 × 161.9 cm)
Purchase: acquired through the Edith Ehrman Memorial Fund and the generosity of John W. Gruber, F86-27 A–C

17. *Ewer*, 15th century
Muromachi period (1392–1568)
Negoro lacquerware
Height: 14¼ inches (36.2 cm)
Purchase: the Edith Ehrman Memorial Fund, F80-25 A,B



17

18. *Episode from "Pillow Book of Sei Shonagon,"* 15th century
Muromachi period (1392–1568)
Handscroll section mounted as hanging scroll: ink on paper
5¼ × 15⅞ inches (13.4 × 40.3 cm)
Bequest of Mrs. George H. Bunting Jr., 81-27/28



18



19

19. Seal of Kenkō Shōkei,
active c. 1478–1506
Li Ao and Yueshan in Discourse
Muromachi period (1392–1568)
Pair of hanging scrolls: ink on paper
33⅝ × 16⅝ inches
(85.4 × 41.4 cm), each
Bequest of Mrs. George H.
Bunting Jr., 81-27/30 A,B



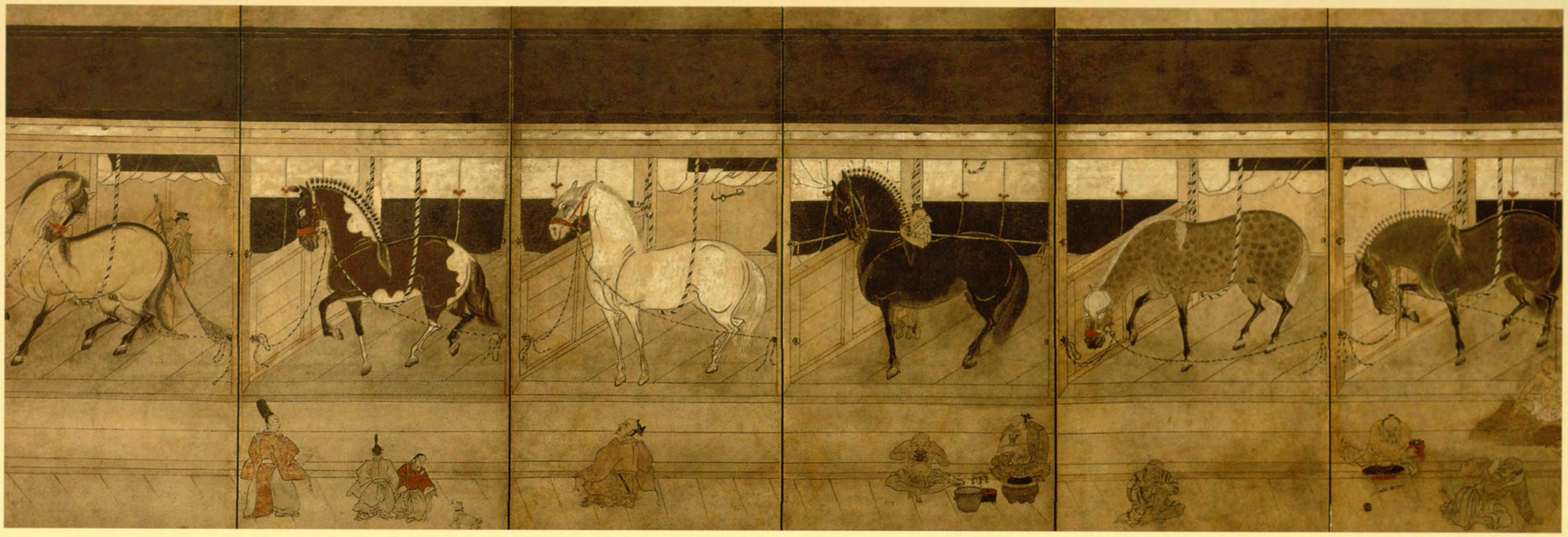
20

20. *Water Jar*, 16th century
Muromachi period (1392–1568)
Echizen ware
Height: 28½ inches (72.4 cm)
Purchase: the Edith Ehrman
Memorial Fund, F92-32



21

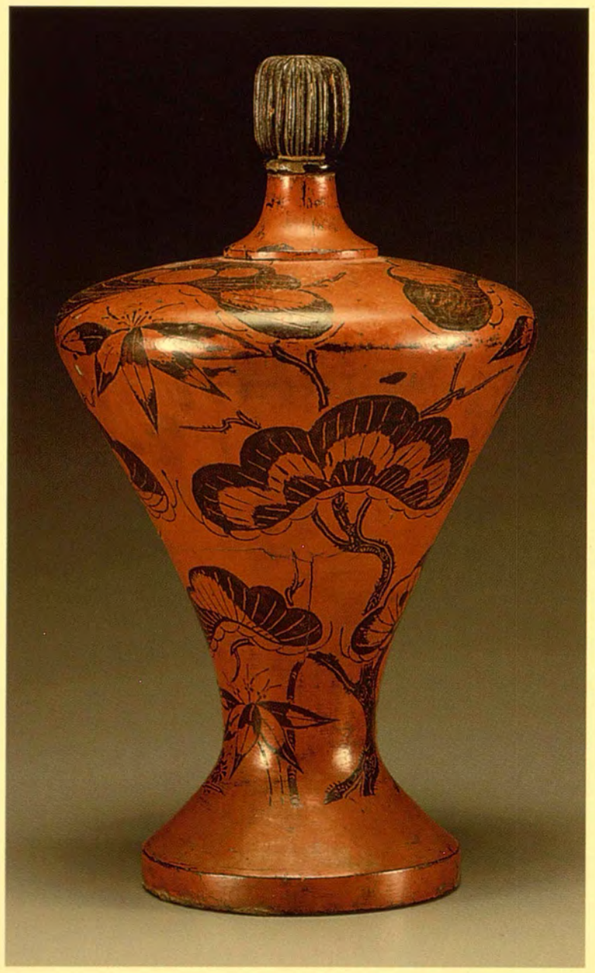
21. Unknown artist, formerly attributed
to Kanō Motonobu, 1476–1559
Landscape
Muromachi period (1392–1568)
Hanging scroll: ink and light color
on paper
20⅛ × 13½ inches (51.0 × 34.3 cm)
Gift of Mrs. George H.
Bunting Jr., 70-42



22. *Horses and Attendants*, 16th century
Muromachi (1392–1568) to Momoyama (1568–1615) period
Six-fold screen: ink and color on paper
44 × 120 inches (111.8 × 304.8 cm)
Purchase: Nelson Trust, 33-8/1

23. *Bottle*, 16th–17th century
Muromachi (1392–1568) to Momoyama (1568–1615) period
Negoro lacquerware
Height: 16⅛ inches (41.0 cm)
Purchase: the Edith Ehrman Memorial Fund, F78-17 A,B

24. *Sake Bottle*, 16th century
Muromachi (1392–1568) to Momoyama (1568–1615) period
Negoro lacquerware
Height: 7¼ inches (18.4 cm)
Gift of W. M. Ittmann Jr., 68-22



23



24

Momoyama Period (1568–1615)

25. *Covered Container*
Momoyama period (1568–1615)
Kamakura-bori lacquerware
Diameter: 8¾ inches (22.3 cm)
Bequest of John S. Thacher, F85-14/7 A,B



25

26. *Square Dish*
Momoyama period (1568–1615)
Mino ware, Nezumi Shino type
6½ × 6¾ inches (16.5 × 17.2 cm)
Gift of Mrs. George H.
Bunting Jr., 67-45/1

27. *Square Dish*
Momoyama period (1568–1615)
Mino ware, Shino type
6¼ × 6¼ inches (15.9 × 15.9 cm)
Purchase: Nelson Trust, 62-17

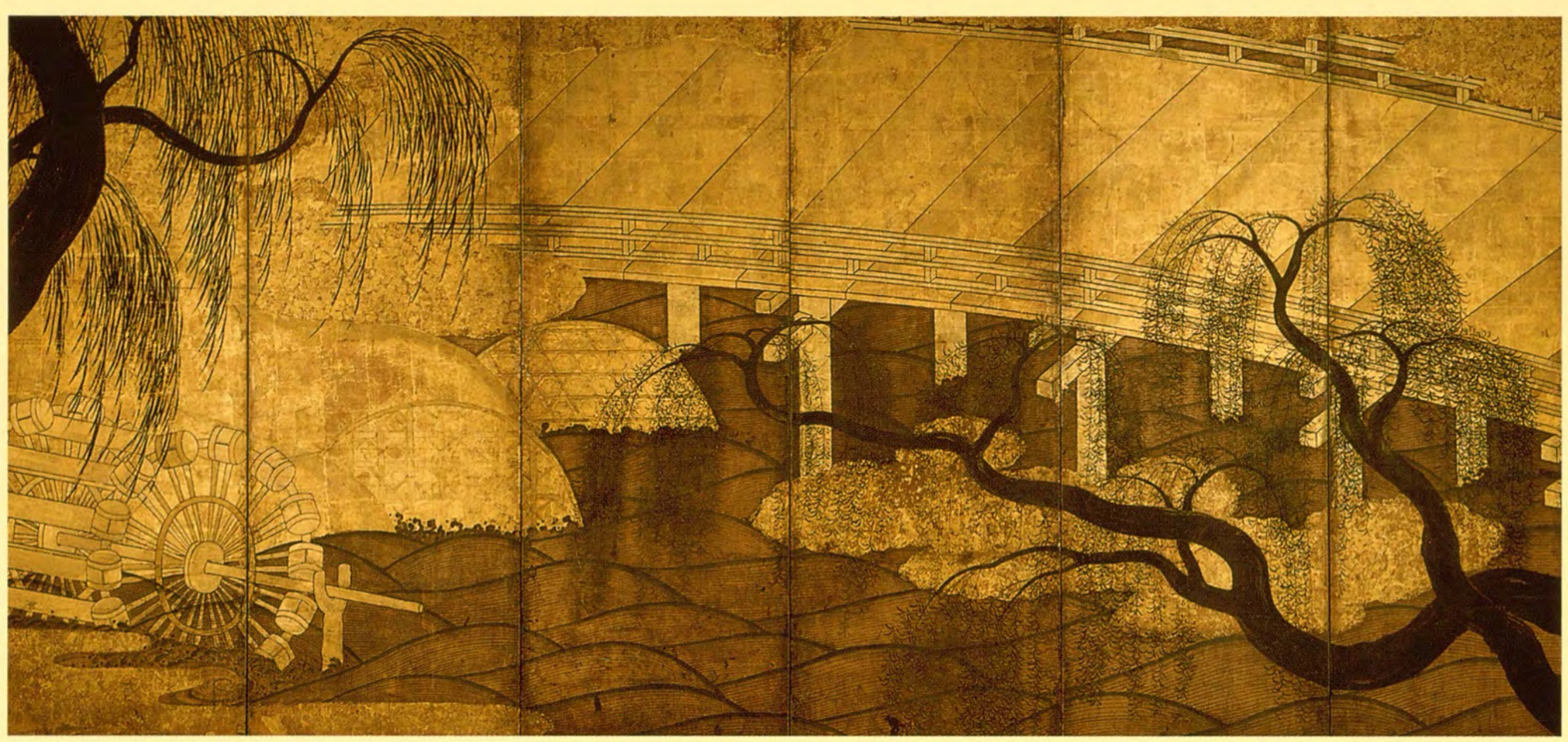


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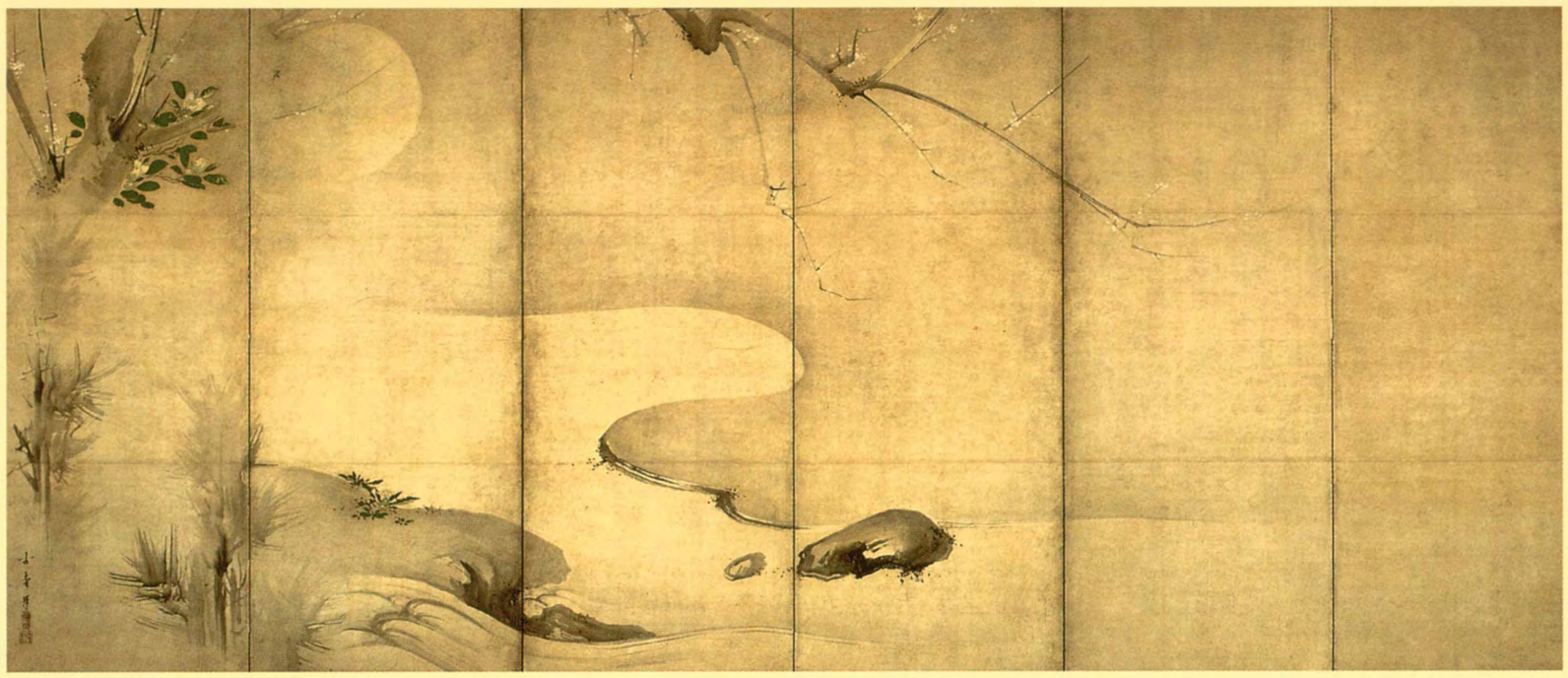
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28



28. *The River Bridge at Uji*
Momoyama period (1568–1615)
Pair of six-fold screens: ink and color
over gold-foil ground on paper
67½ × 133¼ inches (171.4 × 338.5 cm), each
Purchase: Nelson Trust, 58-53/1, 2





29

29. Kaihō Yūshō, 1533–1615
Pine and Plum by Moonlight
Momoyama period (1568–1615)
Pair of six-fold screens: ink and
slight color on paper
66½ × 139 inches (168.9 × 353.1 cm), each
Purchase: Nelson Trust, 58-25/1, 2

30. Motoyoshi, active early 17th century
Saddle, c. 1600
Momoyama period (1568–1615)
Lacquered wood
Length: 15¾ inches (40.0 cm)
Purchase: Nelson Trust, 32-202/14 O

31. *Portrait of Sorinji-no-Miya*
Momoyama period (1568–1615)
Hanging scroll: ink and color on silk
28⅜ × 16⅛ inches (72.0 × 41.0 cm)
Purchase: Nelson Trust, 62-4



30

31







32

32. Kaihō Yūshō, 1533–1615
The Four Scholarly Pastimes
Momoyama period (1568–1615)
Pair of six-fold screens: ink, color, and gold foil on paper
64 × 136¾ inches (162.6 × 347.3 cm), each
Purchase: Nelson Trust, 60-13/1, 2

33. *Fans Floating in Waves*
Momoyama period (1568–1615)
Pair of six-fold screens: ink and color over gold-foil ground on paper
66¾ × 150 inches (169.6 × 381.0 cm), each
Purchase: Nelson Trust, 69-20; 70-8





33

Edo Period (1615–1868)

34. *Nō Robe*, early 17th century
Edo period (1615–1868)
Gold and silver foil with embroidery on silk
58 × 62 inches (147.3 × 157.5 cm)
Purchase: Nelson Trust, 32-142/1

35. Tawaraya Sōtatsu, active c. 1600–1640
Jittoku
Edo period (1615–1868)
Hanging scroll: ink on paper
37½ × 15¼ inches (95.3 × 38.7 cm)
Gift of Mrs. George H. Bunting Jr., 67-45/3

36. Unknown artist, seal of Kanō Sanraku, 1559–1635
The Enthronement Ceremony of Empress Meishō
Momoyama (1568–1615) to Edo (1615–1868) period
One of a pair of six-fold screens: ink and color over gold-foil ground on paper
59½ × 136 inches (151.1 × 345.4 cm)
Gift of John M. Crawford Jr., 78-12/1



34



35

36





37



38



39



40

37. Tawaraya Sōtatsu, active c. 1600–1640
Illustration from "Tale of Ise," c. 1634
Edo period (1615–1868)
Album leaf mounted as hanging scroll: ink, color, and gold paint on paper
9⅝ × 8¼ inches (24.4 × 21.0 cm)
Gift of Mrs. George H. Bunting Jr., 74-37

38. *Footed Dish*, 1600–1650
Edo period (1615–1868)
Hizen ware
Diameter: 15½ inches (39.4 cm)
Gift of Mrs. George H. Bunting Jr., 69-34/2

39. Kitagawa Sōsetsu, active mid-17th century
Chrysanthemums
Edo period (1615–1868)
Hanging scroll: ink, color, and gold paint on paper
44⅝ × 17¼ inches (113.4 × 43.8 cm)
Gift of Mrs. George H. Bunting Jr., 68-49/1

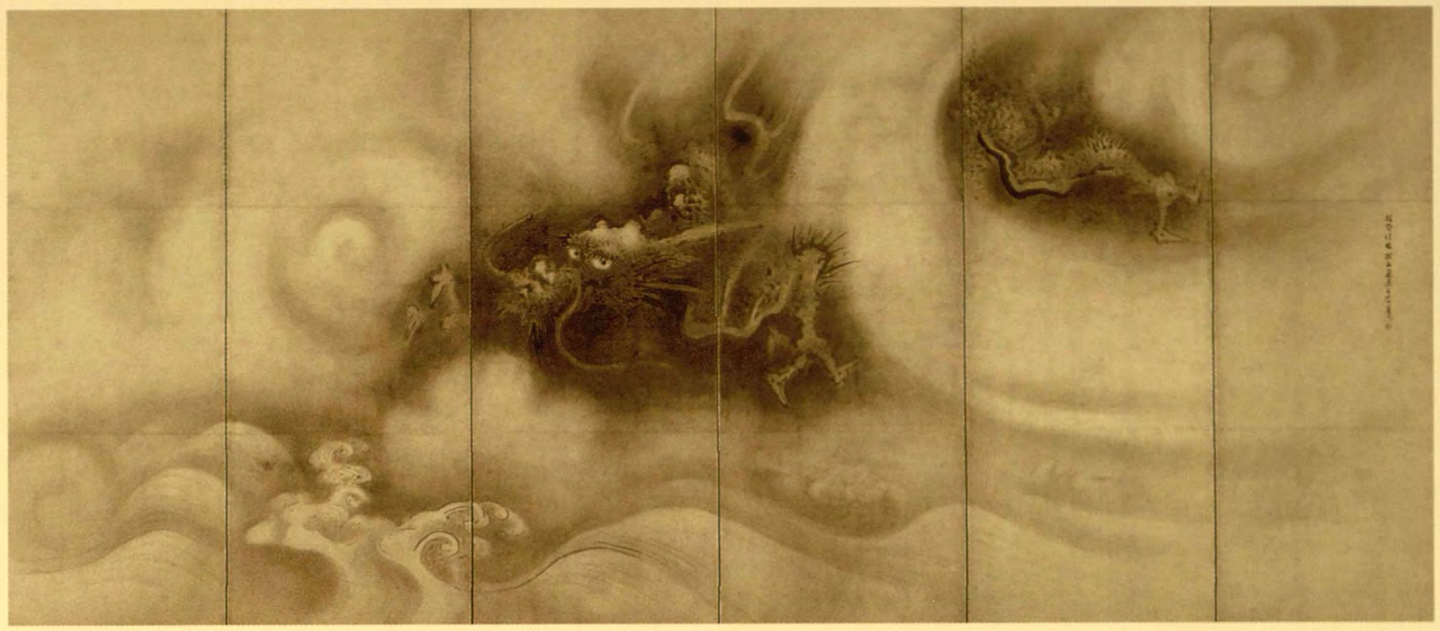
40. Attributed to Tawaraya Sōtatsu, active c. 1600–1640 and Hon'ami Kōetsu, calligrapher, 1558–1637
Flying Cranes and Poetry
Edo period (1615–1868)
Handscroll section mounted as hanging scroll: ink and gold paint on tinted paper
7⅝ × 6⁹⁄₁₆ inches (19.3 × 16.6 cm)
Gift of Mrs. George H. Bunting Jr., 73-27

41. Kanō Tanyū, 1602–1674
Dragon and Waves and *Tiger among Bamboo*
Edo period (1615–1868)
Pair of six-fold screens: ink on paper
61 × 141 inches (154.9 × 358.1 cm), each
Purchase: Nelson Trust, 58-48/1, 2

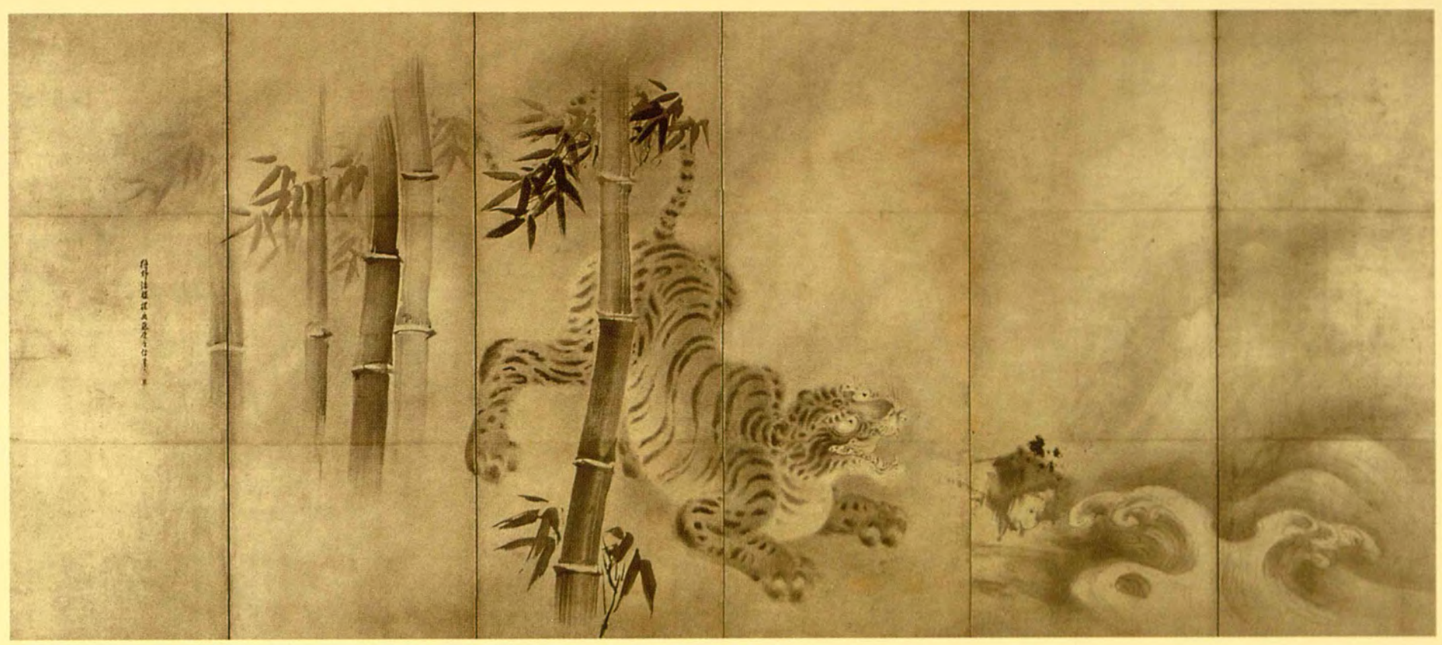
42. *Ebisu*, 17th–18th century
Edo period (1615–1868)
Wood with traces of paint
Height: 33⅜ inches (84.8 cm)
Purchase: Nelson Trust, 33-1554

43. *Dish*, 1650–1700
Edo period (1615–1868)
Arita ware, Imari style
Diameter: 8 9/16 inches (21.7 cm)
Bequest of Mrs. George H.
Bunting Jr., 81-27/1

44. *Dish*, c. 1660s
Edo period (1615–1868)
Hizen ware, Aode Ko Kutani style
Diameter: 17⅞ inches (45.5 cm)
Purchase: Nelson Trust, 64-28

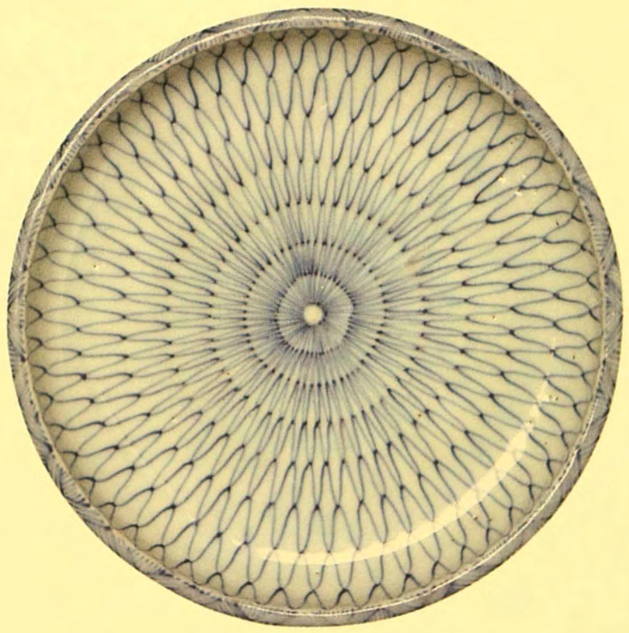


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42





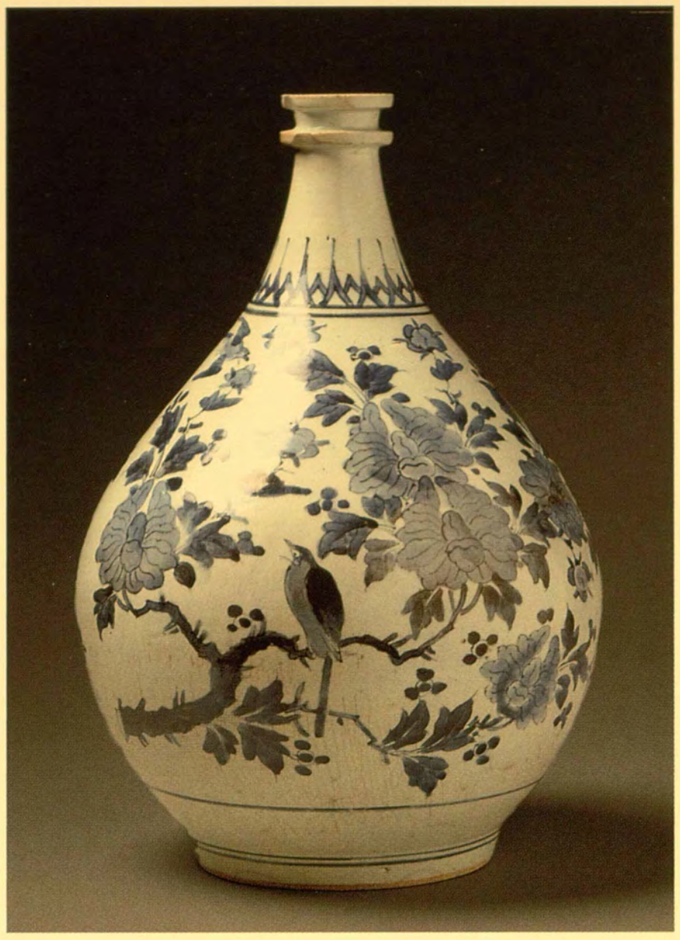
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44



45



46



47

45. *Bottle*, 1650–1670
Edo period (1615–1868)
Hizen ware, Ko Imari style
Height: 14½ inches (36.8 cm)
Gift of Mrs. George H. Bunting Jr., 76-37

46. *Apothecary's Bottle*, 1670–1680
Edo period (1615–1868)
Arita ware
Height: 15⅛ inches (38.4 cm)
Gift of Mrs. George H. Bunting Jr., 78-39

47. *Covered Footed Bowl*, c. 1690
Edo period (1615–1868)
Arita ware, Kakiemon style
Diameter: 8⅜ inches (21.3 cm)
Bequest of John S. Thacher, F85-14/6 A,B

48. Attributed to Kita Rihei, died 1678
Cake Plate, mid- to late 17th century
Edo period (1615–1868)
Kyoto pottery ware
Height: 9¾ inches (24.7 cm)
Gift of the Harry Packard
Foundation, F88-7



48



49

49. *Plate*, early 18th century
Edo period (1615–1868)
Arita ware, Ko Imari style
Diameter: 15⅜ inches (39.1 cm)
Purchase: Nelson Trust, 63-4



50

50. Torii Kiyomasu I, active c. 1697–1720
The Actors Ishikawa Danjūrō I and Yamanaka Heikurō, dated 1701
Edo period (1615–1868)
Hand-colored woodblock print
23¼ × 12¾ inches (59.1 × 32.4 cm)
Purchase: Nelson Trust, 32-143/9



51

51. *Nō Mask of a Youthful Attendant*, 18th–early 19th century
Edo period (1615–1868)
Painted wood
Height: 8¼ inches (21.0 cm)
Gift of Lincoln Kirstein in memory of Mrs. George H. Bunting Jr., 81-63



52

52. *Footed Dish*, early 18th century
Edo period (1615–1868)
Nabeshima ware
Diameter: 7⅞ inches (20.0 cm)
Gift of Mrs. George H. Bunting Jr., 68-49/4

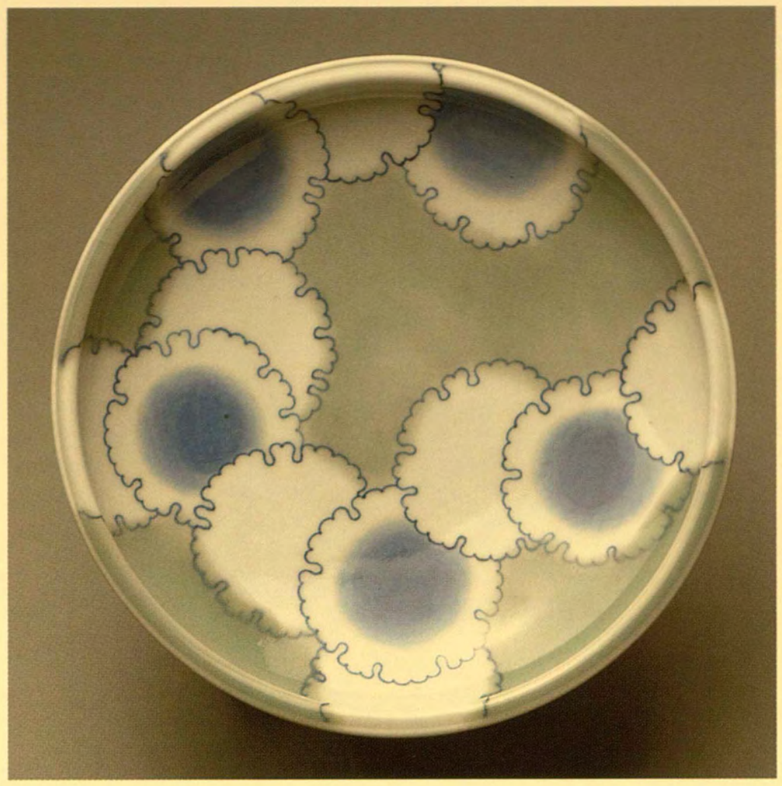


53

53. *Footed Dish*, early 18th century
Edo period (1615–1868)
Nabeshima ware
Diameter: 7⅞ inches (20.0 cm)
Purchase: Nelson Trust, 63-6



54





55

54. *Footed Dish*, early 18th century
Edo period (1615–1868)
Nabeshima ware
Diameter: 5⅞ inches (14.9 cm)
Bequest of Mrs. George H.
Bunting Jr., 81-27/5

55. *Footed Dish* (interior and side),
early 18th century
Edo period (1615–1868)
Nabeshima ware
Diameter: 8 inches (20.3 cm)
Gift of Mrs. George H.
Bunting Jr., 80-39/6

56. *Footed Dish*, early 18th century
Edo period (1615–1868)
Nabeshima ware
Diameter: 7⅞ inches (20.0 cm)
Purchase: Nelson Trust, 63-11

57. *Footed Dish*, c. 1730
Edo period (1615–1868)
Kakiemon ware
Diameter: 8⅜ inches (21.3 cm)
Gift of Mrs. George H.
Bunting Jr., 80-39/4



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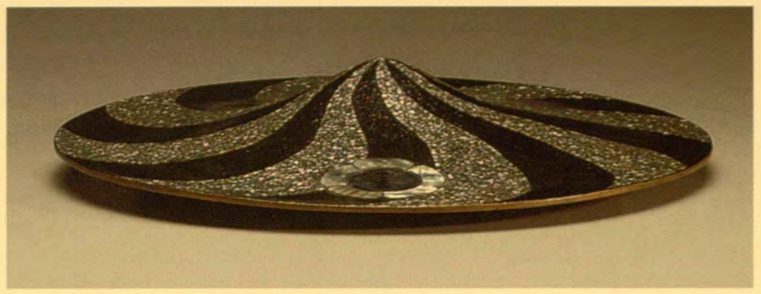


57



58

58. Kaigetsudō Ando, 1671–1743
A Courtesan
Edo period (1615–1868)
Hanging scroll: ink and color on paper
40¼ × 17½ inches (102.3 × 44.5 cm)
Purchase: Nelson Trust, 32-83/5





59

59. *Soldier's Hat with Nabeshima Family Crest* (side and top), 18th–19th century
Edo period (1615–1868)
Lacquered wood with mother-of-pearl inlay
Diameter: 16⅝ inches (42.2 cm)
Purchase: Nelson Trust, 32-202/23



60

60. Signature of Ogata Kenzan, 1663–1743
Square Plate
Edo period (1615–1868)
Kyoto ware
7⁹⁄₁₆ × 7⁹⁄₁₆ inches (19.2 × 19.2 cm)
Gift of Mrs. George H.
Bunting Jr., 67-45/2



61

61. *Suit of Armor*, 18th century
Edo period (1615–1868)
Iron with lacquered metal plates, chain mail, leather, brocaded silk, silk tape, and gilt ornaments
Height: 61 inches (154.9 cm)
Purchase: Nelson Trust, 32-202/27 A–I



62



63

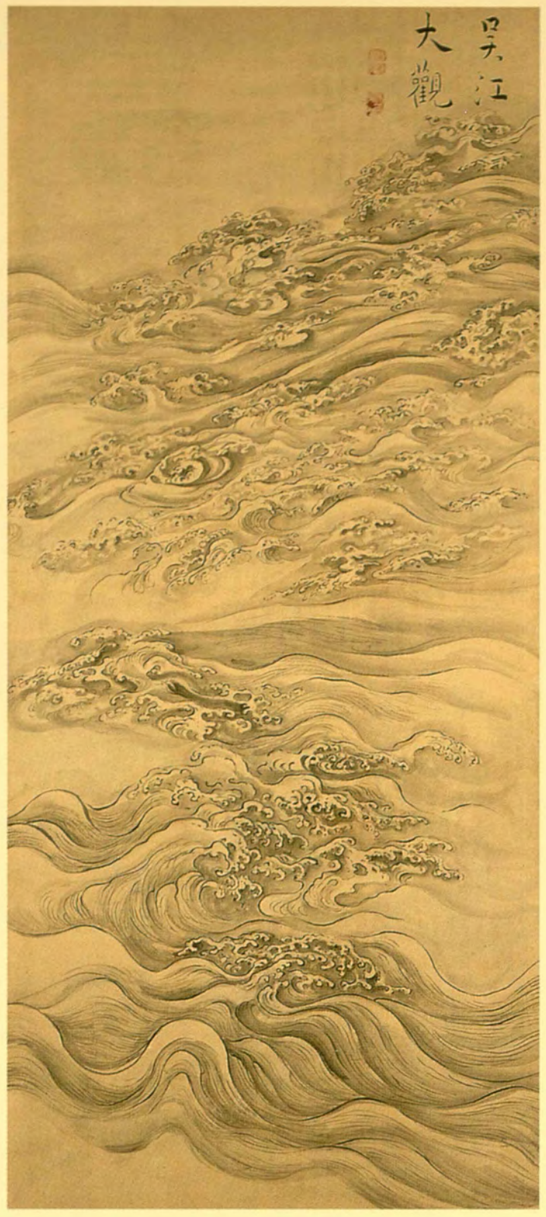
62. Signature of Ogata Kenzan,
1663–1743
Pair of Covered Bowls
(from a set of five)
Edo period (1615–1868)
Kyoto ware
Diameter: 5½ inches (14.0 cm), each
Gift of Mrs. George H.
Bunting Jr., 71-33/1, 2

63. Izuka Tōyō, active c. 1760–1780
Tiered Writing Box, c. 1775
Edo period (1615–1867)
Lacquered wood with gold
and silver inlays
Length: 13¾ inches (35.0 cm)
Purchase: the David T. Beals III
Fund, F78-23 A–F

64. *Cabinet*, 18th century
Edo period (1615–1868)
Lacquered wood with metal hinges
and fittings
31⅛ × 24⅞6 × 9⅞6 inches
(79.0 × 62.1 × 24.0 cm)
Bequest of John S. Thacher, F85-14/9



64



65

65. Ikeno Taiga, 1723–1776
Impressive View of the Go River, 1769
Edo period (1615–1868)
Hanging scroll: ink on paper
51⅛ × 22⅜ inches (129.9 × 56.8 cm)
Gift of William L. Evans Jr., 79-6



66

66. Kitagawa Utamaro, 1753–1806
Two Women of the Lower Class, c. 1800
Edo period (1615–1868)
Color woodblock print
15¼ × 10⅛ inches (38.7 × 25.7 cm)
Purchase: Nelson Trust, 32-143/146



67

67. Maruyama Ōkyo, 1733–1795
Spring and Autumn with Children Playing on the Seashore, dated 1782
Edo period (1615–1868)
Pair of six-fold screens: ink, color, and gold paint on paper
67½ × 148½ inches (171.5 × 377.2 cm), each
Purchase: Nelson Trust, 70-30/1, 2



68



69



70

68. Mori Sosen, 1747–1821
Shaka Descending from the Mountains, c. 1800
Edo period (1615–1868)
Hanging scroll: ink and light color on paper
42 × 21⅝ inches (106.7 × 54.9 cm)
Purchase: Nelson Trust, 82-4

69. Tōshūsai Sharaku, active 1794–1795
The Actor Sawamura Sōjūrō III as Ōtomo no Kuronushi, c. 1794
Edo period (1615–1868)
Color woodblock print
11½ × 5¾ inches (29.2 × 14.6 cm)
Purchase: Nelson Trust, 32-143/159

70. Katsushika Hokusai, 1760–1849
Flowering Plum, early 19th century
Edo period (1615–1868)
Hanging scroll: ink and color on tinted silk
45⅝ × 16⅜ inches (115.1 × 41.6 cm)
Purchase: Nelson Trust, 32-83/7



71



72

71. Sakai Hōitsu, 1761–1828
The Thirty-six Master Poets
Edo period (1615–1868)
Two-fold screen: ink and color on paper
65 × 71 inches (165.1 × 180.3 cm)
Gift of Mrs. George H. Bunting Jr., 77-50

72. Katsushika Hokusai, 1760–1849
The Seven Gods of Good Fortune
Edo period (1615–1868)
Hanging scroll: ink and color on silk
16¼ × 25⅜ inches (41.3 × 64.4 cm)
Purchase: acquired through the generosity of an anonymous donor, F74-33



73

73. Attributed to Nin'ami Dohachi, 1783–1855
Footed Bowl
Edo period (1615–1868)
Kyoto ware
Diameter: 6½ inches (16.5 cm)
Gift of Mr. W. M. Ittmann Jr. in honor of Mrs. George H. Bunting Jr., 69-21/1

74



74. Katsushika Hokusai, 1760–1849
The Kirifuri Waterfall at Mount Kurokami, c. 1831
Edo period (1615–1868)
Color woodblock print
14⅝ × 9⅝ inches (37.2 × 24.4 cm)
Purchase: Nelson Trust, 32-143/183

75. Yamamoto Baiitsu, 1783–1856
The Plum Blossom Studio, dated 1846
Edo period (1615–1868)
Hanging scroll: ink and light color on satin
52⅜ × 20¼ inches (133.0 × 51.4 cm)
Purchase: the Edith Ehrman Memorial Fund, F79-13







76

Meiji Period (1868–1912)

76. Shiokawa Bunrin, 1808–1877
River Landscape with Fireflies, dated 1874
Meiji period (1868–1912)
Pair of six-fold screens: ink with slight color and gold paint on paper
68 × 148½ inches (172.7 × 377.2 cm), each
Purchase: Nelson Trust, 74-12/1, 2



77

77. Tomioka Tessai, 1837–1924
Mountain and River Landscape,
dated 1875
Meiji period (1868–1912)
Pair of six-fold screens: ink on paper
67¾ × 147 inches
(172.1 × 373.4 cm), each
Gift of Mrs. George H.
Bunting Jr., 75-31/1, 2

78



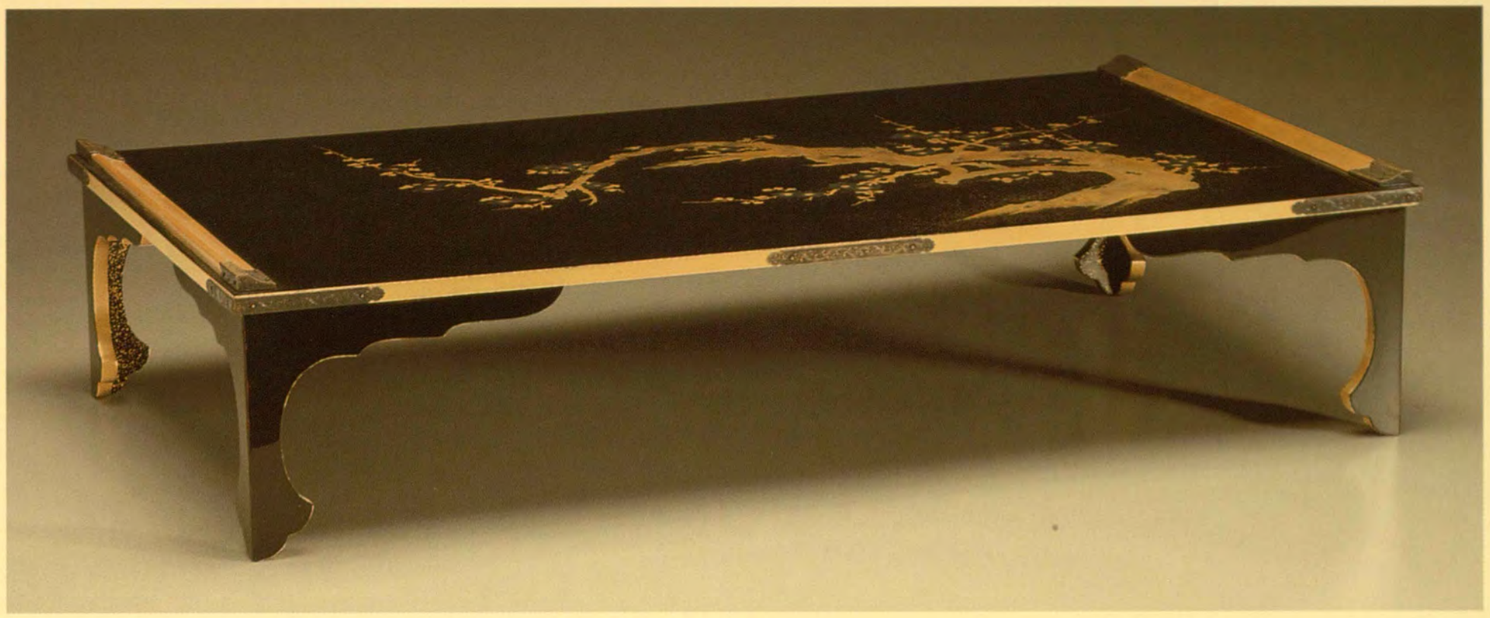
78. Tsukioka Yoshitoshi, 1839–1892
The Fox Cry, dated 1886
Meiji period (1868–1912)
Color woodblock print
12 15/16 × 8¾ inches (32.9 × 22.2 cm)
Gift of Mr. and Mrs. Charles A.
Duboc, F89-7/1

79. Tomioka Tessai, 1837–1924
Kanzan and Jittoku
Meiji period (1868–1912)
Hanging scroll: ink on paper
53¾ × 19 inches (136.5 × 48.3 cm)
Gift of I. Groupp and Julieann
White Groupp, 73-48/1

79



80. *Writing Table* and *Writing Box*
Meiji period (1868–1912)
Lacquered wood with gold flecks and engraved bronze fittings
5 11/16 × 25 1/8 × 14 5/16 inches (14.4 × 63.8 × 36.4 cm), table;
11 3/16 × 8 1/4 × 8 7/8 inches (4.7 × 21.0 × 22.6 cm), box
Gift of Mrs. Jack Rieger in memory of Mrs. Hortense P. Lorie, F76-30/1; F76-30/2 A–G



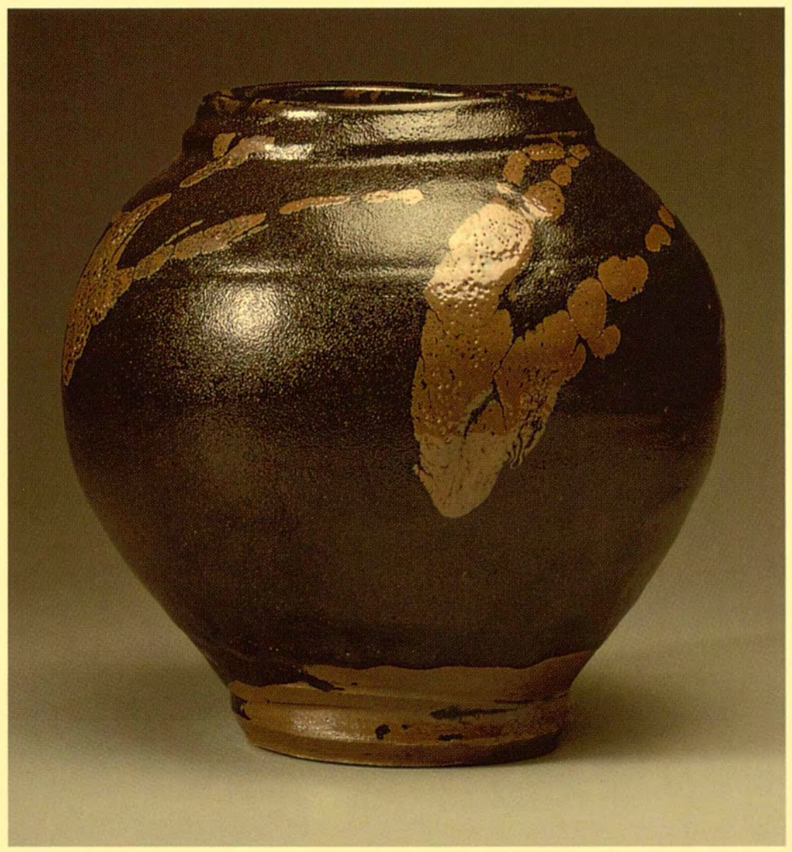
80

Contemporary

81. Shōji Hamada, 1894–1978
Jar, 1961–1964
Glazed stoneware
Height: 10 1/4 inches (26.0 cm)
Bequest of Mrs. George H. Bunting Jr., 81-27/23

82. Shōji Hamada, 1894–1978
Jar with Four Handles, 20th century
Stoneware with brown and cream-colored glazes
Height: 10 inches (25.4 cm)
Gift of the Art Study Club, F63-48

81



82





1



2



3

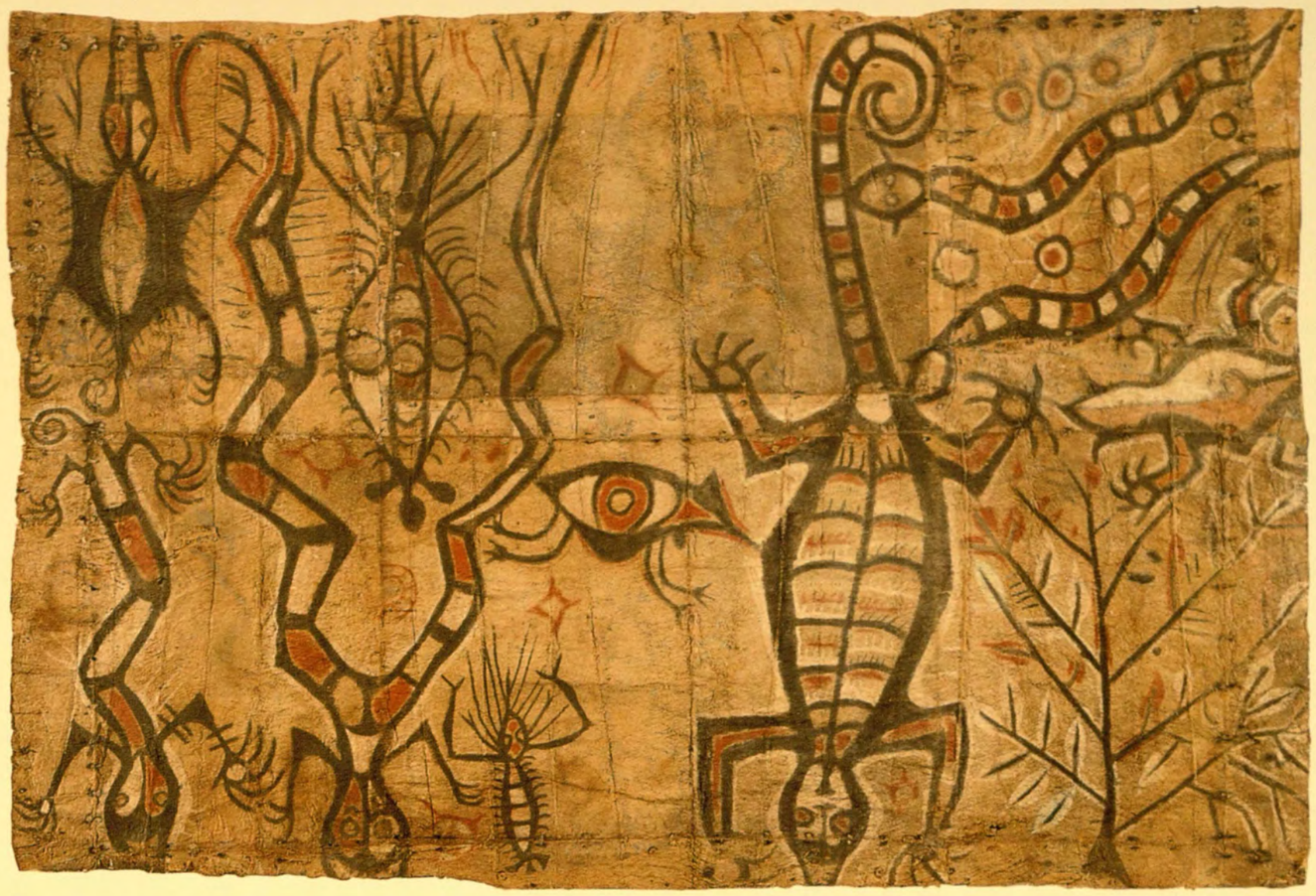
1. *Door Lintel*, 18th century
Māori, New Zealand
Wood and shell
Length: 40¼ inches (102.2 cm)
Gift of Estelle and Morton Sosland, 76-57

2. *Shield*, 20th century
Green River, East Sepik Province,
Papua New Guinea
Wood and pigment
Height: 65¼ inches (165.7 cm)
Gift of Dr. and Mrs. Nathan
Greenbaum, F87-37/2

3. *Yipwon Cult Figure*, late 19th–
early 20th century
Karawari River, Middle Sepik,
Papua New Guinea
Wood, shell, and pigment
Height: 74 inches (188.0 cm)
Gift of Charles and Jeanne Sosland in honor
of Estelle and Morton Sosland, 2006.22



4



5

6

4. *Yam Cult Figure*, 20th century
Nukuma, Middle Sepik,
Papua New Guinea
Wood and pigment
Height: 57½ inches (146.1 cm)
Gift of Dr. and Mrs. Nathan
Greenbaum, F87-37/3

5. *Tapa Cloth*, 20th century
Lake Sentani, West Papua
Bark cloth and pigment
33¼ × 46½ inches (84.4 × 118.1 cm)
Gift of Estelle and Morton Sosland, F91-65

6. *Bird Frieze*, 20th century
New Ireland Province, Papua New Guinea
Wood, pigment, and opercula
Length: 50½ inches (128.3 cm)
Gift of Estelle and Morton Sosland, F92-8

Unabbreviated Credit Lines

An asterisk following the accession number of an illustrated object indicates the credit line for the object is too lengthy to include in the caption. The full credit lines for asterisked objects are listed below, by chapter of the book, page number, object number, artist if known, or title of the work if artist is unknown, and accession number.

Ancient

p. 16 (no. 43), *Muse Sarcophagus*, 87-21
Purchase: Nelson Trust through the Katherine Kupper Mosher Fund; Mr. and Mrs. Milton M. McGreevy through the Westport Fund; and exchange of the gifts of Hallmark Cards, Inc., Miss Alice Getty, an anonymous donor, Mr. T. Zoumpoulakis, Mrs. Jacob L. Loose, Mrs. Virginia Jones Mullin, Mrs. William Y. Boyd, Dr. F. A. Carmichael, Miss Lillian C. Ball, and Mrs. Allen Poteet, and other Trust properties

Europe

p. 68 (no. 113), Giuseppe Cesari, called Il Cavaliere d'Arpino, 91-14
Purchase: Nelson Trust through exchange of the bequests of Mrs. Jacob L. Loose, Mr. Paul Gardner, and Mr. Herbert V. Jones Jr.; the gifts of Mr. and Mrs. Frederick Mont, Mrs. Carol L. Brewster, Mrs. Fred Wolferman, Mr. and Mrs. Arthur Wiesenberger, Mr. and Mrs. Louis S. Rothschild, Mrs. Virginia Jones Mullin, Charles S. Dewey, Edward M. Pflueger, Mrs. William H. Chapman, Mrs. Inez Grant Parker, Mrs. Justin L. Moody, and the Westport Garden Club; and other Trust properties

p. 69 (no. 115), Abraham Janssens, 99-3
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund, the Thomas L. Beckett Fund in memory of Samuel F. Beckett and Ethel K. Beckett, and the Westport Fund

p. 70 (no. 118), Jusepe de Ribera, 88-9
Purchase: Nelson Trust through the Katherine Kupper Mosher Fund and exchange of the gifts of Mrs. Virginia L. Coleman, Mrs. Vida M. Frick, Mr. and Mrs. Louis S. Rothschild, Mrs. Ruth A. Hirsch in memory of Mrs. Henry A. Auerbach, Mrs. Mary E. Evans and Mrs. John E. Wheeler in memory of Harry Martin Evans, Mrs. Sadie A. May, John Levy Galleries, Dr. and Mrs. Hanns Schaeffer, Mrs. Marion Mackie, Mr. Lincoln Kirstein, Newhouse Galleries, Mrs. Edwin Willis Shields in honor of Paul Gardner, and Mr. Paul Gardner; the bequests of Mrs. Jacob L. Loose, Howard B. and Tertia F. Treadway, Mrs. Raymond A. Barrows, Minnie Long Sloan, Content Aline Johnson in memory of Augusta Adelaide Johnson, Mr. Frank Ownby, and Mr. Lester T. Sunderland

p. 106 (no. 252), Augustin Pajou, F83-22
Purchase: acquired through the generosity of the McGreevy Family through the Westport Fund in honor of the Fiftieth Anniversary of the Nelson-Atkins Museum of Art

p. 106 (no. 253), Elisabeth-Louise Vigée Le Brun, 86-20
Purchase: Nelson Trust through exchange of the bequest of Helen F. Spencer and the generosity of Mrs. George C. Reuland through the W. J. Brace Charitable Trust, Mrs. Herbert O. Peet, Mary Barton Stripp Kemper and Rufus Crosby Kemper, Jr., in memory of Mary Jane Barton Stripp and Enid Jackson Kemper, and Mrs. Rex. L. Diveley

p. 107 (no. 258), Guy Head, 2000.14
Purchase: the Mr. and Mrs. Earl D. Wilberg Fund for European Art, Louis L. and Adelaide C. Ward Fund for European Art, the bequest of Menefee D. Blackwell (by exchange), and The Nelson Gallery Foundation

p. 108 (no. 260), Adelaïde Labille-Guiard, 94-34
Purchase: Nelson Trust through the George H. and Elizabeth O. Davis Fund and the exchange of the bequests of Ethlyne Jackson Seligman and William Rockhill Nelson, the gifts of Robert L. Bloch and Kenneth Baum, and other Trust properties

p. 111 (no. 271), Théodore Géricault, 92-35
Purchase: Nelson Trust through exchange of the gifts of Mrs. Raymond A. Barrows in memory of her husband, Mr. and Mrs. Milton McGreevy, Mr. and Mrs. B. Gerald Cantor, the Westport Garden Club, Mrs. Louis Sosland, Mrs. Elmo S. Fisher, Howard P. and Tertia F. Treadway, Mrs. Peter T. Bohan, Mr. William Averell Harriman, Mrs. Marion Mackie, Mrs. Carol Brewster, and Mr. Michael Hall; the bequests of Mr. Milton McGreevy, Mr. and Mrs. William J. Brace, and Helen Foresman Spencer; and other Trust properties

p. 113 (no. 280), Eugène Delacroix, 89-16
Purchase: Nelson Trust through exchange of the gifts of the Friends of Art, Mr. and Mrs. Gerald Parker, and the Durand-Ruel Galleries; and the bequest of John K. Havemeyer

p. 122 (no. 310), Gustave Caillebotte, 89-35
Purchase: Nelson Trust through the generosity of Mrs. George C. Reuland through the W. J. Brace Charitable Trust and through exchange of the bequests of Mr. and Mrs. William James Brace and Frances Logan; the gifts of Harold Woodbury Parsons, Mr. and Mrs. Henry W. Bloch, and the Laura Nelson Kirkwood Residuary Trust; and other Trust properties

p. 126 (no. 324), Edmond Lachenal, 2005.1
Purchase: Nelson Trust through exchange of the gifts of Mrs. E. A. Grosvenor Blair, Lee S. Thomson in memory of Opal Thomson, and the Estate of Mrs. William H. Chapman, and the bequest of Barton Hall in memory of his mother, Charlotte Elizabeth Hall

North American Indian

p. 148 (no. 55), Attributed to Captain Richard Carpenter, 70-31
Purchase: Nelson Trust through exchange of the gifts of Mrs. Frank Paxton in memory of Frank Paxton Sr., Arthur Hobson in memory of Pearl Hobson, Anna Miller Hutchason, Daniel R. Anthony III and Eleanor Anthony Tenney, Mrs. Gordon Hurlbut, Rachel Hutcheson, Mrs. J. Henry Johnson, and Mrs. Franklin Studebaker Riley; and other Trust properties

p. 151 (no. 61), *Anthropomorphic Mortar*, 70-32
Purchase: Nelson Trust through exchange of the gifts of Mrs. Frank Paxton in memory of Frank Paxton Sr., Arthur Hobson in memory of Pearl Hobson, Anna Miller Hutchason, Daniel R. Anthony III and Eleanor Anthony Tenney, Mrs. Gordon Hurlbut, Rachel Hutcheson, Mrs. J. Henry Johnson, and Mrs. Franklin Studebaker Riley; and other Trust Properties

America

p. 161 (no. 15), Gustave Herter, 97-35
Purchase: Nelson Trust through exchange of the gifts of Mr. and Mrs. Frank P. Burnap, Mrs. William H. Chapman, Mr. Earle W. Grant, Mr. and Mrs. Lawrence Denman, Mrs. David M. Lighton, Mrs. Inez Grant Parker, Mrs. Helen F. Spencer, Mrs. William D. Wight, Mrs. Mary Russell Perkins from the estate of Katherine Harvey, Mr. and Mrs. Frederick M. Mont, Mrs. E. A. Grosvenor Blair, Mrs. Fred Wolferman, Mrs. Elizabeth Hay Bechtel in honor of Helen Spencer, Mr. George L. Artamonoff and Mrs. Lyell Ritchie, Mr. and Mrs. Edgar L. Berkley, Mrs. Virginia Jones Mullin, and Mrs. James D. McColl; the bequest of Helen F. Spencer; and other Trust properties

p. 168 (no. 41), Gorham Manufacturing Company, 92-17
Purchase: Nelson Trust through exchange of the gifts of Mr. and Mrs. Frank P. Burnap, Mrs. E. A. Grosvenor Blair, Hilliard Hughes, Nettie Yanoff Brudner, Miss M. H. Bogie, and Mrs. John B. Stover; the bequests of Mary B. B. Crouch and Christine Hall Hough; and other Trust properties

p. 172 (no. 54), Charles Rohlfs, 94-12
Purchase: Nelson Trust through exchange of the gifts of Virginia Jones Mullin, Mrs. Chauncey McCormick, Mrs. Richard Ely Danielson, Earle W. Grant, and the gifts and bequest of Mrs. Inez Grant Parker; and other Trust properties

p. 177 (no. 70), John Taylor Arms, 84-42
Purchase: Nelson Trust through the Print Duplicate Fund, and exchange of the bequests of Mrs. Peter T. Bohan and Frances M. Logan and the gifts of Allene Reese, Fred D. Frick, and the Woodcut Society

p. 177 (no. 72), John Steuart Curry, F98-3
Purchase: acquired with a donation in memory of George K. Baum II by his family, G. Kenneth Baum, Jonathan Edward Baum, and Jessica Baum Pasmore, and through the bequest of Celestin H. Meugniot

p. 178 (no. 74), Stuart Davis, 96-21
Purchase: Nelson Trust and Nelson Gallery Foundation through the exchange of bequests of Inez Grant Parker; Content Aline Johnson in memory of her mother, Augusta Adelaide Johnson; Thomas Hart Benton; Katherine Harvey; Frances M. Logan; and Mrs. Nell H. Stevenson from the estate of S. Herbert Hare; and gifts of Claudine Hancock Boyle in memory of her husband, Murat Boyle; Mr. and Mrs. Perry Faeth; Mr. and Mrs. Albert R. Jones; Mrs. Peter T. Bohan; and Mrs. David M. Lighton through the Friends of Art; and other Trust properties

p. 181 (no. 84), Thomas Hart Benton, F86-57
Purchase: acquired through the generosity of the Yellow Freight System Foundation, Mrs. Herbert O. Peet, Richard J. Stern, the Doris Jones Stein Foundation, the Jacob L. and Ella C. Loose Foundation, Mr. and Mrs. Richard M. Levin, and Mr. and Mrs. Marvin Rich

Modern and Contemporary

p. 204 (no. 9), Léon Bakst, F85-9 A,B
Purchase: acquired through the generosity of the Leawood Women's Club, Richard Shields and Felice Stampfle in memory of her uncle, Arthur J. Suiter

p. 234 (no. 113), Ursula von Rydingsvard, 99-9 A–C
Purchase: Nelson Trust through the generosity of the Hall Family Foundation, the George H. and Elizabeth O. Davis Fund, G. Kenneth Baum, and Judy and Alan Kosloff

Africa

p. 245 (no. 3), *Commemorative Head of an Oba*, 87-7
Purchase: Nelson Trust through the generosity of Donald J. and Adele C. Hall, Mr. and Mrs. Herman Robert Sutherland, and an anonymous donor; The Nelson Gallery Foundation; and the exchange of a Trust property

China

p. 300 (no. 56), *Pair of Fittings*, 2000.15.1, 2
Purchase: the Lillian M. Diveley Fund, Menefee D. Blackwell Fund, Hall Family Foundation Endowment for the Oriental Department, Asian Art Acquisition Fund in memory of Laurence Sickman and Thomas L. Beckett Fund

p. 322 (no. 119), *Turkic Caravan Woman Rousing Her Camel While Nursing*, 2002.7
Purchase: the Richard J. Stern Foundation for the Arts—Commerce Bank, Trustee and Hall Family Foundation Endowment for the Oriental Department

p. 328 (no. 139), *Court Official*, F83-8/7
Purchase: acquired through the Joyce C. Hall Funds of the Community Foundation, the Joyce C. Hall Estate, the Donald J. Hall Designated Fund of the Community Foundation, the Barbara Hall Marshall Designated Fund, and the Elizabeth Ann Reid Donor Advisory Fund

p. 328 (no. 140), *Saddle Horse*, F83-8/1
Purchase: acquired through the Joyce C. Hall Funds of the Community Foundation, the Joyce C. Hall Estate, the Donald J. Hall Designated Fund of the Community Foundation, the Barbara Hall Marshall Designated Fund, and the Elizabeth Ann Reid Donor Advisory Fund

p. 329 (no. 142), *Guardian King*, F83-8/9
Purchase: acquired through the Joyce C. Hall Funds of the Community Foundation, the Joyce C. Hall Estate, the Donald J. Hall Designated Fund of the Community Foundation, the Barbara Hall Marshall Designated Fund, and the Elizabeth Ann Reid Donor Advisory Fund

p. 330 (no. 143), *Bactrian Camel with Packsaddle*, F83-8/3
Purchase: acquired through the Joyce C. Hall Funds of the Community Foundation, the Joyce C. Hall Estate, the Donald J. Hall Designated Fund of the Community Foundation, the Barbara Hall Marshall Designated Fund, and the Elizabeth Ann Reid Donor Advisory Fund

p. 341 (no. 180), *Architectural Reliquary for Cinerary Remains*, 2001.24.A,B
Purchase: acquired through the Mr. and Mrs. Henry Nottberg III Fund and the Hall Family Foundation Endowment for the Oriental Department



American Indian Culture Areas of North America


30°W
15°W
0°
15°E
30°E
45°E
60°E
30°N
15°N
0°
15°S
30°S
MEDITERRANEAN SEA
MOROCCO
TUNISIA
ALGERIA
WESTERN SAHARA
LIBYA
EGYPT
MAURITANIA
MALI
NIGER
CHAD
SUDAN
ERITREA
SENEGAL
THE GAMBIA
GUINEA-BISSAU
GUINEA
BURKINA FASO
BENIN
NIGERIA
TOGO
GHANA
COTE D'IVOIRE
LIBERIA
SIERRA LEONE
CENTRAL AFRICAN REPUBLIC
CAMEROON
EQUATORIAL GUINEA
GABON
REP. OF THE CONGO
DEMOCRATIC REPUBLIC OF THE CONGO
UGANDA
KENYA
RWANDA
BURUNDI
TANZANIA
ETHIOPIA
DJIBOUTI
SOMALIA
ANGOLA
ZAMBIA
MALAWI
MOZAMBIQUE
ZIMBABWE
NAMIBIA
BOTSWANA
SWAZILAND
LESOTHO
SOUTH AFRICA
MADAGASCAR
ATLANTIC OCEAN
INDIAN OCEAN
Djenne
Baga
Senufo
Baule
Dan
Asante
Yoruba
Owo
Benin Kingdom
Urhobo
Efut
Kom
Bamileke
Kota
Teke
Woyo
Kuba
Pende
Lulua
Songye
Hemba
Luba
Yao
Zulu
0
500 MI
0
1000 KM

Africa


60°E
75°E
90°E
30°N
15°N
Turfan
Kucha
Dunhuang
SOGDIANA
Samarkand
FERGANA
Kashgar
Merv
TAKLIMAKAN DESERT
Balkh
HINDU KUSH
Khotan
KUNLUN SHAN
BACTRIA
Begram (Kapisa)
Herat
Bamiyan
SWAT VALLEY
CHINA
Kabul
Hadda
KARAKORUM
GANDHARA
Taxila (Sirkap)
AFGHANISTAN
JAMMU AND KASHMIR
HIMACHAL PRADESH
Lahore
Harappa
PUNJAB
HIMALAYAS
TIBET
Lhasa
PAKISTAN
HARYANA
Delhi
NEPAL
Mohenjo-Daro
Kathmandu
SIKKIM
BHUTAN
RAJASTHAN
Mathura
Agra
UTTAR PRADESH
Ganges River
BIHAR
ASSAM
Karachi
Allahabad
Sarnath
Patna (Pataliputra)
Dhanesar Khera
Nalanda
Udaipur
Khajuraho
BANGLADESH
Varanasi (Banaras)
Kurkihar
Bharhut
Dhaka
Sanchi
MADHYA PRADESH
Bodhgaya
WEST BENGAL
MYANMAR (BURMA)
Ahmedabad
Chandraketugarh
Vadodara (Baroda)
MALWA
Kolkata (Calcutta)
ARABIAN SEA
GUJARAT
Pagan
INDIA
GULF OF CAMBAY
Ellora
ORISSA
Konarak
Puri
MAHARASHTRA
BAY OF BENGAL
Mumbai (Bombay)
Elephanta
DECCAN
Hyderabad
Yangon (Rangoon)
MYSORE
Amaravati
Aihole
ANDHRA PRADESH
GOA
Vijyanagar
KARNATAKA
Chennai (Madras)
TAMIL NADU
Thanjavur (Tanjore)
KERALA
Madurai
INDIAN OCEAN
SRI LANKA (CEYLON)
Colombo
0
500 MI
0
500
1000 KM

South Asia


105° E
120° E
45° N
30° N
MONGOLIA
INNER MONGOLIA
Jerim League
JILIN
XINJIANG
LIAONING
NORTH KOREA
GANSU
Dunhuang
Ulanqab League
Hohhot
Baotou
BEIJING
Beijing
Yungang
Datong
Yellow River
Yixian
TIANJIN
HEBEI
Quyang
Dingzhou
Shijiazhuang
Taiyuan
Tianlongshan
SHANXI
Qingzhou (Yidu)
Linqu
Cixian
Xiangtangshan
Linzhang
Zhangzi
Anyang
Xunxian
SHANDONG
YELLOW SEA
Wuwei
NINGXIA
QINGHAI
Datong
Guyuan
Jingchuan
Pucheng
Fuping
Liquan
Xianyang
Baoji
Xi'an
Chang'an xian
Mengjin
Wenxian
Luoyang
Yanshi
Longmen
Ruicheng
Jincun
Xuzhou
JIANGSU
HENAN
SHAANXI
Hanzhong
Ankang
Hanjiang
Nanjing
Jiangning
Suzhou
Yixing
SHANGHAI
CHINA
ANHUI
SICHUAN
Maoxian
Chengdu
HUBEI
Yangzi River
Shaoxing
ZHEJIANG
CHONGQING
Changsha
JIANGXI
HUNAN
FUJIAN
GUIZHOU
MYANMAR (BURMA)
YUNNAN
TAIWAN
SOUTH CHINA SEA
GUANGDONG
Hong Kong
GUANGXI
VIETNAM
0
500 MI
0
500
1000 KM
China

Selected Permanent Collection Publications

Conrads, Margaret C., ed., Randall R. Griffey, and Lauren Lessing. *American Paintings to 1945: The Collections of The Nelson-Atkins Museum of Art.* With contributions by Henry Adams, Julie Aronson, David Cateforis, Mark Cole, Gina M. D'Angelo, et al. Kansas City: Nelson-Atkins Museum of Art, 2007.

Davis, Keith F. *The Origins of American Photography, 1839–1885: From Daguerreotype to Dry-Plate.* With contributions by Jane L. Aspinwall. Kansas City: Hall Family Foundation, in association with the Nelson-Atkins Museum of Art, 2007.

Dunbar, Burton L. *German and Netherlandish Paintings, 1450–1600: The Collections of The Nelson-Atkins Museum of Art.* Kansas City: Nelson-Atkins Museum of Art in association with the University of Washington Press, 2005.

Cohon, Robert, and Elly-Ann Miles, eds. *The University of Missouri–Kansas City Guide to The Nelson-Atkins Museum of Art Collection of Ancient Egyptian Art.* Kansas City: Trustees of the Nelson Gallery Foundation, 1999.

Scott, Deborah Emont, and Martin Friedman. *Modern Sculpture at The Nelson-Atkins Museum of Art: An Anniversary Celebration.* With contributions by Jan Schall, James Martin, and Leesa Fanning. Kansas City: Nelson Gallery Foundation, 1999.

McKenna, George. *Prints, 1460–1995: The Collections of The Nelson-Atkins Museum of Art.* Kansas City: Nelson-Atkins Museum of Art in association with the University of Washington Press, 1996.

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Ward, Roger. *Dürer to Matisse: Master Drawings from The Nelson-Atkins Museum of Art.* Kansas City: Nelson-Atkins Museum of Art, 1996.

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Adams, Henry. *Handbook of American Paintings in The Nelson-Atkins Museum of Art, Kansas City, Missouri.* Kansas City: Nelson-Atkins Museum of Art, 1991.

Goheen, Ellen R. *The Collections of The Nelson-Atkins Museum of Art.* New York: Harry N. Abrams, 1988.

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